



A MONTHLY JOURNAL

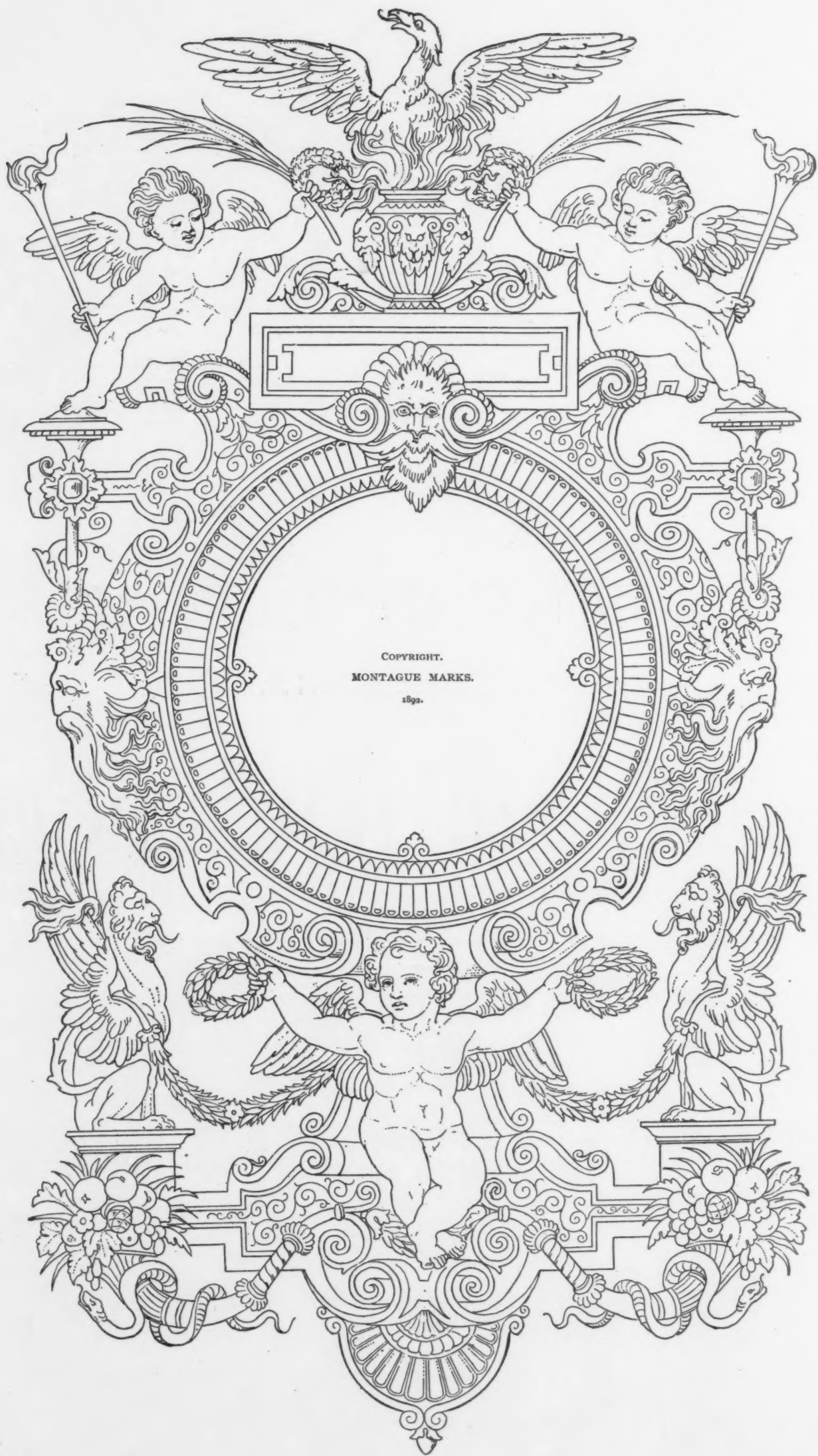
DEVOTED TO THE CULTIVATION OF

ART IN THE HOUSEHOLD

EDITOR AND PUBLISHER,
MONTAGUE MARKS.

VOLS. XXV. and XXVI. June, 1891, to May, 1892.

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TRILLIUM AND CORYDALLIS. *One of 36 Color Studies given with a Year's Sub*



THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 25.—No. 1.

NEW YORK, JUNE, 1891.

WITH 11 SUPPLEMENTARY PAGES,
INCLUDING 3 COLOR PLATES.



PORTRAIT BUST. BY HERBERT ADAMS.

FROM THE ORIGINAL IN THE EXHIBITION OF THE SOCIETY OF AMERICAN ARTISTS.

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MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



THE failure of the National Academy of Design, for the second year running, to bestow the prizes under the Hallgarten bequest, invites consideration of the terms of the awards, which, while doubtless intended by the testator to be the most liberal that could be devised, are not such as should be followed by philanthropists in the future. It is required that the prizes shall be bestowed at a meeting of at least fifty of the exhibitors of the season, and it appears that only about two thirds of even that small proportion could be brought together. From this indifference, it is evident that the worst painters of the year, by a little electioneering, could have secured the prizes. A popular vote is well in its way; but that the system woefully miscarries in determining the respective merits of artists has been shown very plainly both at the Academy's and at the American Water-Color Society's competitions. On the other hand, the system of awarding the Thomas B. Clarke prize and the Norman W. Dodge prize by a jury composed of three Academicians and two Associates of the Academy, elected for the purpose by the exhibitors, has hitherto worked admirably as a rule, not only in doing justice to the competitors, but also to the credit of the Academy itself.

MR. FRANK D. MILLET and Mr. Poultney Bigelow are to go up the Danube together this summer, and the artistic and literary results of this holiday jaunt will doubtless, in due season, redound to the advantage of the public. Mr. F. Hopkinson Smith hopes to return to Venice, with which paradise of painters he is even more infatuated than he was, in turn, with Mexico, Holland and Spain. "It is the only place in the world for an artist," he declares. Remembering the rapidity with which he sold all the pictures he made there last summer, one cannot doubt his sincerity. He will stop for a while in Paris, of course, and it will be interesting to see what the critics there will say about his rather unique handling of the water-color medium.

THERE promises to be a very representative show of American painting at the Durand-Ruel exhibition in Paris. A contemporary, who hears that only a certain clique of artists has been invited to contribute, I can say is misinformed; for I have seen the list of those asked to take part. Surely, nothing could be more catholic than an exhibition which will include pictures by the presidents of the National Academy of Design, the American Water-Color Society, the Society of American Artists and the Woman's Water-Color Club. Of course, we know, in advance, what the Parisian critics will say about some of our painters, who are already rather more Parisian than American; and we can guess pretty accurately what they will say about certain others—if, indeed, they say anything about them at all. But there are several excellent American painters who come between these extremes who are not yet labelled. It is high time that the work of some of them should go to Paris to receive the proper brand of approval there; for cautious countrymen of theirs who buy pictures are inclined to like it, and are only waiting for the Frenchmen to say that it is "all right," to invest some of their dollars in it, and so become full-fledged "patrons of American Art."

THERE is much consternation in artistic circles in Paris owing to the circumstance that President Bonnat, of the Palais de l'Industrie Salon, has taken upon himself to "raise the standard" of that institution. To effect this result, pictures, including those of many prominent American artists, have been rejected by the score, and the number of paintings to be exhibited is 850 less than last year. Bonnat is out of town this week, and so escaped temporarily the wrath of the French artists who have received medals and honorable mention at previous exhibitions; but they declare that unless more of their paintings are accepted on revision there will soon be a "third Salon" in Paris.—*New York Sun*.

IN view of these circumstances, the Durand-Ruel

exhibition of American paintings will be a perfect godsend to some of the rejected; for, at all events, they will be represented in Paris, if not at the Salon. But even this broad mantle of charity will not be large enough to encompass all the unfortunate; for the limit of the number of pictures for the Durand-Ruel exhibition is already nearly reached.

THIS graceful lyric, the homage of an artist of the pen to an artist of the brush, gains added pathos from the premature death of its genial author some few months since. Those who knew his life knew also that the sad note always recurrent in his work was no affectation, but in very truth a genuine plaint of one who found much weariness and sorrow in the world, and yet, as these verses show, was keenly sensitive to the rarer gifts of beauty and love, which those who value them most so often seem to have bestowed upon them less liberally.

ARTIS CAUSA.

TO EDWIN A. ABBEY.

A limner who has heard the lyre
And followed in poetic trend
Through groves and glades,
Where with all tuneful birds conspire
Blossoms of divers scents and shades
To one fair end!

His forms of beauty fitly give
Fresh charm to words our hearts have held
In precious store:
His subtle craftsmanship shall live—
The fecund union of Art's lore—
Quite unexcelled.

Where dainty maidens, quaintly dight
In garb rococo coyly wait
Their garden tryst,
We linger in the tender light,
The nightingale's rare plaint we list;
Love tarries late!

Ah, we have need of such as look
And listen for the hidden song—
Not jangled words;
Who haunt the Oreads' bowered brook,
Where Canticles of sheltered birds
Sweet strains prolong.

Our souls crave succor in these days
When Science makes such loud demands,
On time and thought:
Our hearts desire Song's watered ways,
And drift in shallops deftly wrought,
By Artist hands!

JOHN MORAN.



It is odd that the editor of the American supplement of The Magazine of Art cannot find a way to say a word for his friends, "The American Art Association," without slurring, by implication at least, every American art periodical. If he knows of any case of blackmail—he actually uses that hideous word—it is plainly his duty to point out the offending journal by name, and not smirch the whole fraternity of art critics by his shower of mud. Nowhere else in the world, I believe, are there such disinterested, out-spoken friends of the art-

loving public as the art periodicals of this country; and while it is natural that their independence should not be appreciated by those who feel their lash, it will become a journal like The Magazine of Art to impute to them unworthy motives. Through their energetic onslaughts, the mock auction picture marts in New York and Brooklyn have virtually disappeared—at least such as were dangerous to any but the silliest country folks—and, despite occasional lapses from the strict path of rectitude in some of the better class of auction rooms, even at these there is more protection for the public than anywhere in England, for instance, where the swindling "knock-out" flourishes, without, so far as I have ever been able to learn, one word of protest from the art press of that country. The Magazine of Art also says that advertising favors influence the editorial utterances, toward the picture trade, of some of its contemporaries; and from fear, evidently, of naming any particular publication, it bravely manages, by implication, to include in this base charge every American art publication. Of course I cannot say that such cases of dishonesty do not exist; but they must be so exceptional that I do not hesitate to denounce the sweeping charge of The Magazine of Art as a most mischievous and unjustifiable libel, which, coming from so respectable a source, it is quite impossible to ignore.

THE Fellowcraft Club, which already has a capital portrait by J. W. Alexander, of its first president, Mr. Richard W. Gilder, is to be given, I hear, a portrait of Mr. Alexander, its present president, painted and presented by Benoni Irwin. Mr. Alexander has finished a portrait of Mr. George W. Childs, which is to be presented to the Fellowcraft Club by that distinguished journalist. And as I am casually mentioning the name of Mr. Alexander, I may as well say here that the portrait he painted of Walt Whitman a little while ago has been bought by a friend of "the good gray poet" and will be given to the Metropolitan Museum of Art.

A STOUT, florid gentleman, who announced himself as "Colonel August Gross," called on me the other day and sternly demanded the name of my informant, as he handed me the following, clipped from "My Note-Book":

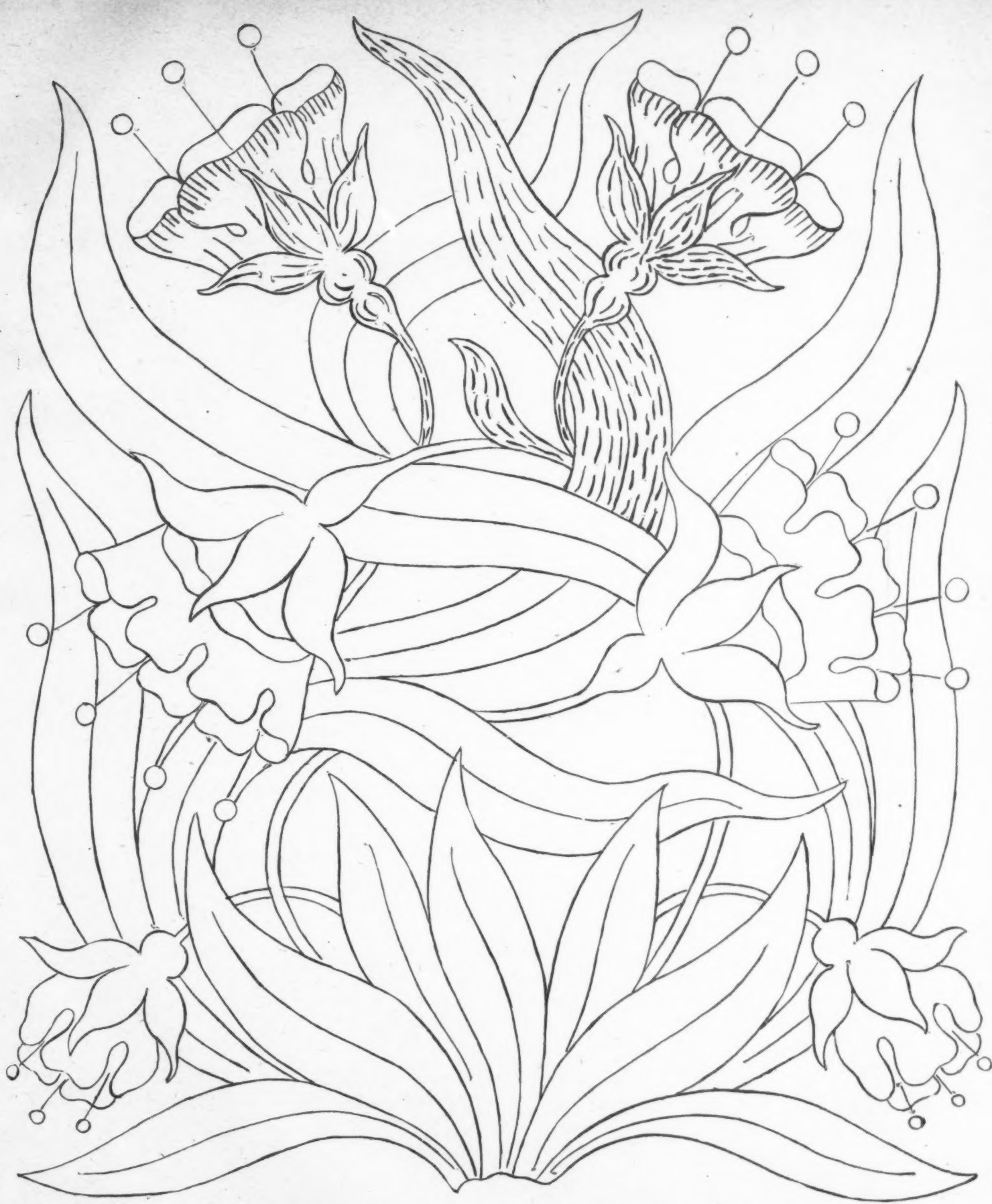
"There is a certain Mr. Gross, an Alsatian broker in pictures, well known 'out West,' who seems to make a specialty of 'Corots,' for which he often gets as much as \$3000 apiece. He says that he makes sales in places where such a thing as a real oil painting was never seen before his arrival. One can easily believe this."

"I won't let no one say such things about me, and I want yer to 'take this back,'" began my visitor, as he seated himself. "Yes, sir, my name's Colonel August Gross, of the Fifty-fifth Lafayette Guards, and I'm Lieutenant-Colonel of the Irish-American Union. I've fought a lot of duels in my time, and I'm ready for as many more. Do you see this scar?" and the Colonel partly bared his arm and showed above the wrist a faint white line, which he said was a sabre cut. "Now, I want you to understand, sir, I'm a man of honor, and ain't afraid of nobody." "My dear Colonel, pray be calm," I said. "There must be a mistake. Evidently you are a very military man, and, I do not doubt, a very brave and a very distinguished man. Therefore, you cannot possibly be Gross, the picture broker, against whom The Art Amateur is warning its readers." "Oh, yes, that's me!" protested the Colonel, "and I want to know who told such lies." "Impossible," I repeated. "You cannot be that impudent, swaggering fellow who goes every year back and forth across the ocean, and rakes up a worthless lot of paintings with big names to unload here upon ignorant victims. Why, that Gross apparently has not a particle of shame in his nature, for he has openly boasted to fellow passengers on board ship how he has fooled the people of this country. I am sure that you would not do such a thing, Colonel." "Of course I wouldn't. But it's meant for me, I'm sure. I buy and sell pictures, and I go back and forth to Europe. But I'm always honest in my dealings, and I only sell the very best paintings, I assure you. Look at these rings," he exclaimed, holding up two fat hands with nearly every finger gorgeously encircled four or five deep. "These were all presented me by my customers I've sold pictures to; they wanted to show how much they respect me, 'cos I always give satisfaction, you

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NO. 917.—CONVENTIONAL DESIGN FOR PANEL IN EMBROIDERY. (For treatment see page 21.)



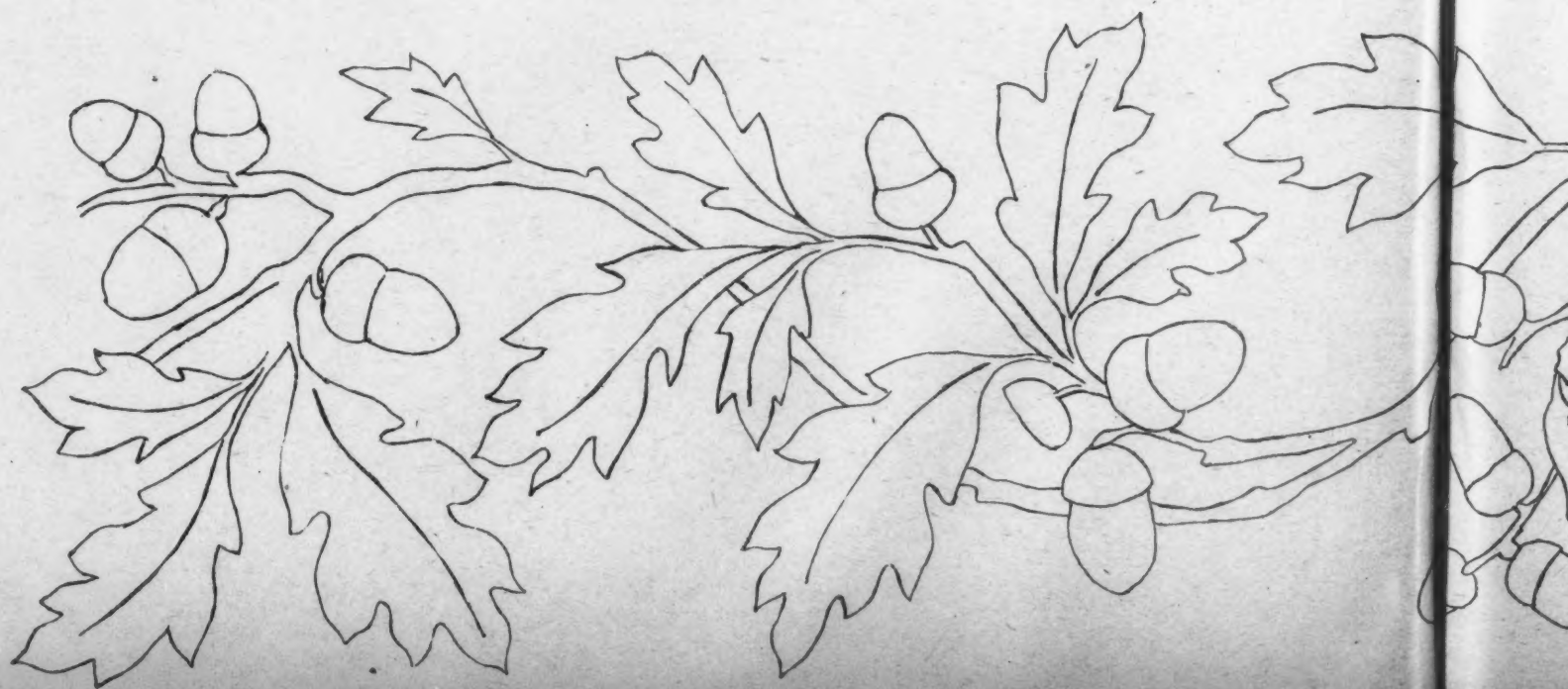
NO. 918.—DECORATIVE BORDER, FOR CHINA PAINTING OR EMBROIDERY. By LALLA HOPKINS.

E C C C E • A G N



Altar Frontal 7 feet long 3 feet high
by Sarah Wyfield Rhodes

NO. 919.—DESIGN FOR LARGE ALTAR FRONTAL, IN EMBROIDERED

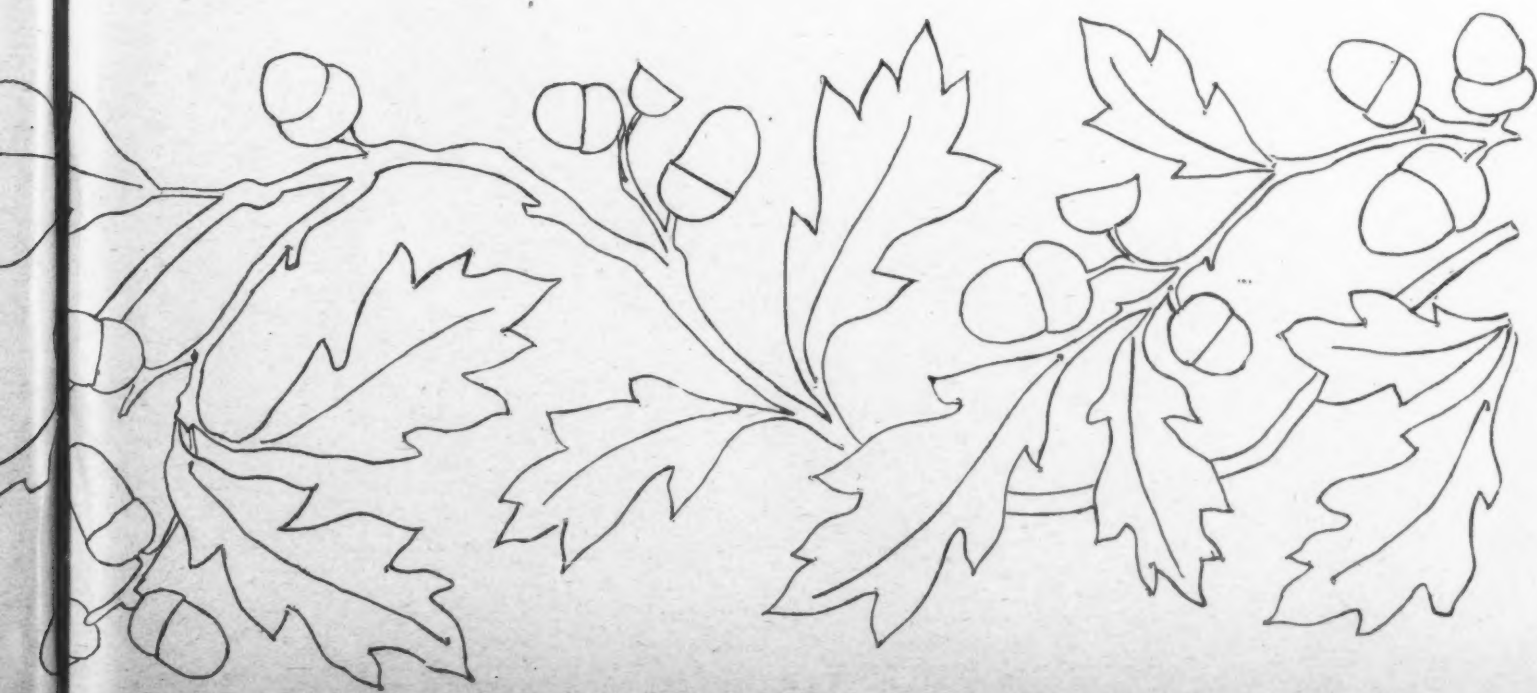


NO. 920.—DESIGN FOR EMBROIDERY BORDER.

IN VUS DEI



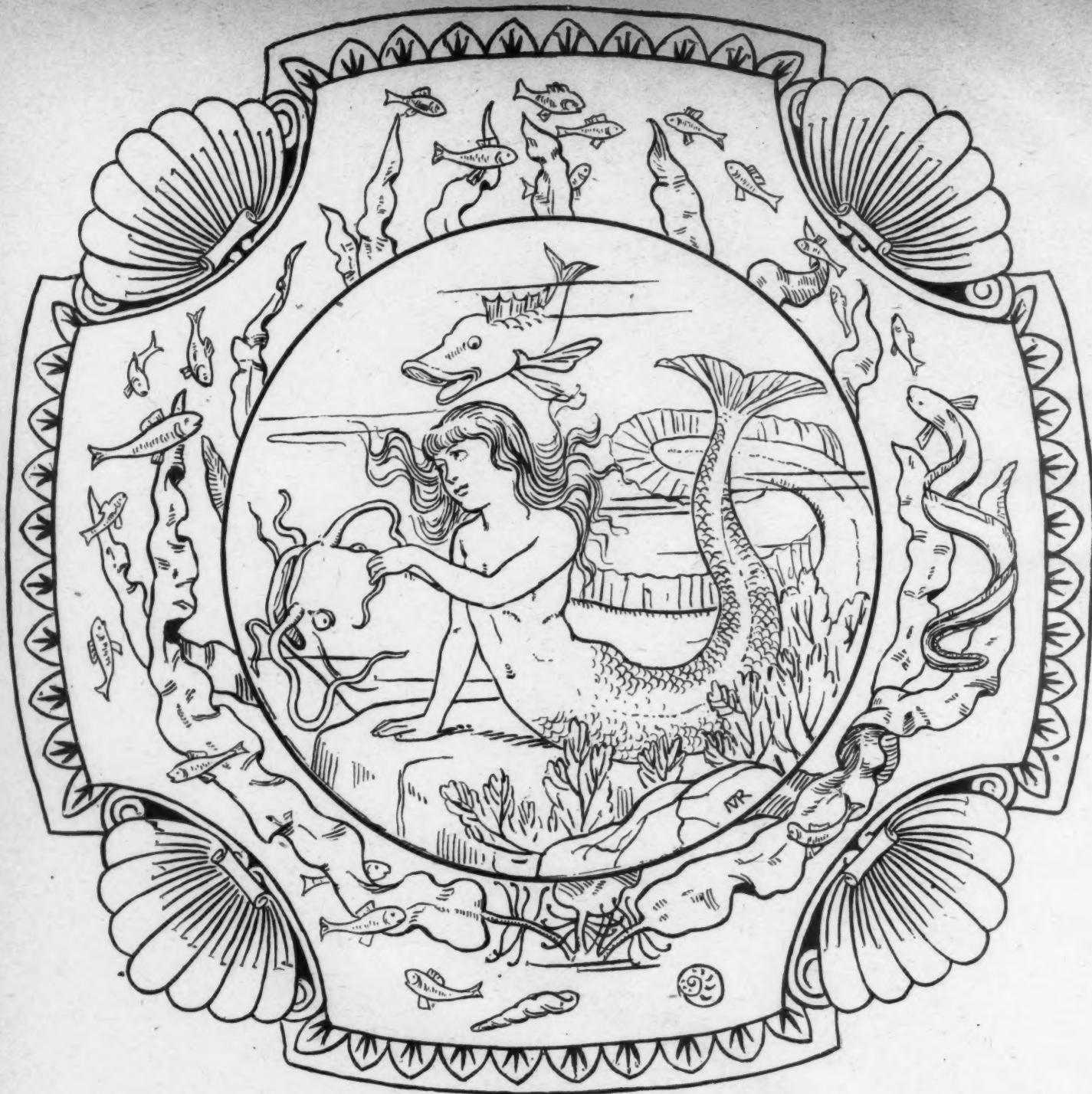
IN EMBROIDERY, UPON VELVET OR PLUSH.



EMBROIDERED BORDER. (For treatment see page 21.)

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NO. 925.—LAST PIECE OF THE FISH SERVICE. By MARION REID.



DESIGN FOR VASE IN CHINA PAINTING.

know." And the honest gentleman told off on his fingers, one by one, with a circumstantial story about each, these glittering testimonials to his integrity. Among other interesting matters he communicated to me was that he had sold for \$50,000, to Woodward & Lathrop—the "R. H. Macy & Co." of Washington—Otto Wolf's "Christ and the Adulteress." He insisted up to the end of our interview that the reference in My Note-Book quoted above, was intended for him, and he named half a dozen persons—rivals in his own line of business—whom he strongly suspected of having been my informant. "You see, I'm a gentleman," he said, as he rose to leave, "and I won't let nobody make out I'm not." "Nobody who had ever met you, Colonel, would dare to insinuate anything of the sort, I am sure," I replied. "Good-morning, Colonel."

* *

A VIGOROUS protest is made by The World against the tendency of theatre managers to regard such classical plays as "The School for Scandal" solely "from the point of view of the box-office, and to do what they will with them for the sake of enhanced success." Mr. Daly, it seems, has introduced a minuet into this famous comedy, which sounds suitable enough until we are told that the dance takes place in Lady Sneerwell's dressing-room and the participants are merely casual callers; then the incongruousness of the innovation is evident. As the writer truly remarks, "People never did dance full-dress minuets in ladies' dressing-rooms at any period of social development." It is not often that Mr. Daly can be charged with transgressing the artistic proprieties, and in this instance his error of taste must be offset by his courageous excision of certain coarse passages in the dialogue, which have long offended the ears of modern theatre-goers. It is dangerous, to be sure, to interfere with the text of a classic—Colley Cibber is best known nowadays on account of the liberties he took with Shakespeare—but, in the present temper of society, it is no more possible to tolerate, unpruned, the old acting version of Sheridan's plays than it is those of Shakespeare or Wycherley. As to Shakespeare, apology is no longer needed. Nor should any be necessary for Sheridan. "The School for Scandal," even as we see it commonly represented, has been greatly changed since the time it was written, and in some respects undoubtedly improved.

* *

My correspondent, "Amateur—Chicago," is informed that by testing it with his finger-nail he can find out for himself if the impasto on his "Franz Hals," which he suspects to be a repainting, is as hard or not as the paint which is undoubtedly old. As for the signature, he can easily find out whether it is of the same age as the painting; for if it be so, it is incorporated in the substance itself and cannot be removed. If the signature be a modern addition, a little spirit of wine or turpentine will remove it—unless, of course, it has not been varnished over. In that case, naturally, the varnish would have to be removed before the test could be made.

MONTEZUMA.

ON account of changes of plan for the coming season the Art Institute of Chicago has determined to hold its Annual Exhibition of Oil Paintings in the autumn instead of the spring. The invitations for contributions to a Spring exhibition are therefore withdrawn, and new blanks will be issued for the fall. The exhibition will probably open about October 20th; and since the Chicago Exposition will make no exhibition this year, the Art Institute, in a special circular, hopes the artists will reserve their important pictures for this exhibition.

APART from the specialists, few persons seem to realize how desirable are really fine examples of the best periods of Japanese art—especially in lacquers, knife-handles, and sword-guards—which are now to be had for a song, and how rare they must become in a few years. Surely one need not become what is known as a "collector" to desire to possess some little object which is a marvel of artistic design and of exquisite workmanship. The ownership of even one fine piece, such as any one could have bought at the late Brayton Ives sale for a few dollars, might, among the artistically worthless "ornaments" from Paris or Vienna which encumber the average drawing-room table or mantel-shelf, prove an art education to many a well-to-do Philistine, who fatuously imagines that he or she has good taste; for good taste and the latest novelty are qualities curiously confused by many worthy people.



THE SALON OF THE CHAMPS ELYSEES.



HAT the jury has been very severe this year and even unjust, rumor, as usual, says. In reality there are fewer pictures hung than were exhibited last year; only 1733 oil paintings, instead of nearly 2500, and 485 drawings and pastels, instead of nearly a thousand. The consequence is that the pictures are not crowded on the walls; each one is surrounded by a little margin of free space; and the general aspect of the exhibition is agreeable, but scarcely exhilarating. The average of excellence is high compared with picture exhibitions in other countries; one can look upon most of the pictures without poignant disgust; but at the same time the number of poor pictures is sufficiently great to clear the jury of even a suspicion of injustice on that score.

The impression that the Salon gives at first sight, and at last sight also, is that one has seen the same exhibition before. In the whole Salon there is not a single picture of such surpassing merit, novelty, inventiveness or originality that it carries one away, provoking ardent admiration or strenuous opposition. The sensational picture of the year is George Rochegrosse's "Death of Babylon," a vast composition covering some seventy square metres of canvas and containing enough qualities, enough morceaux of splendour "virtuosité," and enough imagination to make the reputation of ten men, nay of twenty. One needs must have the greatest respect and admiration for this man, who has yet some years to pass before he reaches the age of thirty, and who has conceived and executed a great picture successfully. Putting ourselves at the artist's point of view, we cannot but admire his work. The subject is the invasion of the palace of Nabuchodonosor, by the Persian army at the break of day while the lamps are still burning and the floor is strewn with the sleeping forms of fair women and swarthy warriors, lying inert amid flowers and the remnants of a prodigious feast. On the top of a monumental flight of steps within a palace of stupendous proportions Nabuchodonosor, overshadowed by the angel of death, stands before his throne, dominating the scene from the sublime height of his vain majesty; in the foreground, to the right hand and the left, the women are arranged in admirable groups, dressed in costumes of fantastic exquisiteness; in the background is the gigantic arched entrance of the palace, with the great gates flung open and the invading host rushing in with torches. M. Rochegrosse's effort inspires the profoundest and most sympathetic respect, and whether he obtains the Medal of Honor or not, he is certain to win the most complete success and widely disseminated fame.

A picture that will be much admired and discussed is M. Henri Martin's "Chacun sa chimère," representing a procession of human beings traversing a sunlit waste, each one carrying on his back the "vital falsehood" of which Ibsen speaks, the Chimæra of fame, purity, beauty, pleasure, pride, etc., which makes him hope always. This picture will be appreciated by the delicate souls that love colorations which have the harmonious physical charm of music. It is a beautiful and curious vision. By the same artist there is a small picture of a muse, very tender in color and full of distinction. M. Henri Martin is now recognized as being one of the most personal, in his manner, of the younger men, and as an artist of most nobly poetical aspirations.

Four other pictures strike me as being works of exceptional beauty: "Les Saintes Maries," by M. Paul Gervais, a portrait by M. Aman Jean, "Le Printemps," by M. Kowalsky, and "Three Beggars of Cordova," by Mr. Edwin Lord Weeks. M. Aman Jean has a charm of sober color, a purity of vision and an intensity of emotion that suggest the suave and beneficent influence of the great primitive masters. His portrait is of admirable and severe aspect. M. Kowalsky's three maidens in a flowery meadow suggests the purity of Luini. M. Paul Gervais, with the freshness of a vernal poet and with the purity of artless youth, impressed by the mystery and beauty of nature, has painted "The Three Marys." Having been thrown almost naked into a dismantled

boat, these sweet and holy women were miraculously enabled to land in the marshes of Provence. The moment chosen by the artist is that when the boat, accompanied by flights of countless rose flamingoes, has touched the sandy shore and one of the saints, a young woman of admirable beauty, is just stepping out, while the other two are preparing to follow her example. This picture is absolutely charming, and both in the color scheme and in the arrangement it manifests a singular sense of beauty—nowadays, it would seem, a rare gift. M. Gervais's "Les Saintes Maries" will make his name known to fame, and we shall look forward with interest to his next vision of beautiful form and luminous color in many respects like fresco-painters of old.

With the above exceptions, it is difficult to find works that give one a real impression of art. One passes through room after room, and the feeling always is that last year, or the year before, or five years ago, each room looked much the same as it does this year. The frames, the signatures, the pictures themselves do not seem to have been changed. We have seen dozens of Henner's "Pleureuses" and "Pietas." We know by heart Bonnat's portraits, Luminais's, Merovingian anecdotes, Japy's landscapes, Bouguereau's anemic cupids. When we see the names of Masure, Jean Geoffroy, Maillard, Harpignies Maignan, Marec, Jules Lefebvre, Buland, Tattégren, Petitjean, Demont-Breton Quast, Quignon, Olive, Nozal, etc. We know immediately what is in store for us—namely, good merchandise, conscientious work as per sample hung in the Luxembourg museum and recommended by such and such medals and diplomas. Of these pictures I have little to say, for certainly the accredited masters have given but small lustre to the Salon this year by their works. M. Bonnat exhibits a portrait of a charming brunette, Mme. Cahen, dressed in a splendid white gown. This portrait is an excellent specimen of Bonnat's ferociously conscientious talent. One cannot conceive a figure more impeccably and strongly constructed and more carefully studied in every detail. Truly the rich people who have their portraits painted by Bonnat get their money's worth. By the same master is a young Samson holding open the jaws of a lion—a group inspired by antique coins and by Barye's bronzes. M. Bouguereau, as somebody said the other day, now plays the same rôle in art as ex-President Jules Grévy in politics; his "First Jewels" and his "Amour Mouillé" are scarcely equal to Miss Gardner's best work. M. Benjamin Constant exhibits portraits of a medicinal millionaire, Mrs. C. B. Ayer, and another portrait of his beautiful wife, but it is to be feared that he will not get the much-coveted Medal of Honor. M. Raphael Collin is represented by a portrait of a lady somewhat mannered in tonality, and by a cycling which manifests no striking qualities of invention or of composition. M. Jules Breton shows one good specimen of his insipid talent, "L'été," a female harvester resting against a background of wheat, and a large picture of a Breton "Pardon," comprising hundreds of figures carrying sacred images across a churchyard. This latter work is inexplicably dark, considering that the figures are depicted in the open air. The same criticism may be made of M. François Flameng's "Baptême en Alsace." M. Georges Clairin sends two striking pictures, "Carthusian Monks at Burgos" and "Maria Pacheco, Espagne, 1523." The latter represents ten ladies, each with the features of Sarah Bernhardt, praying in a church, and each one identically dressed in black with black coifs, enormous ruffs and long mantles, forming a curious toilette full of character. M. de Vuillefroy's "Aragonese Going to Market" is an interesting picture of figures in a brilliant landscape of dazzlingly intense color. M. Vibert's indisputable skill is displayed in an imperishable painting of cardinals at table drinking the health of the cordon bleu. M. André Brouillet exhibits a pretty lady in a "hamac" and the "Ambulance of the Comédie Française in 1870;" M. Bramtot, a large realistic panel for a suburban town hall, "Le Suffrage Universel;" M. Gérôme a single lion in a vast landscape and a view of the roofs and minarets of Cairo; M. Doucet, portraits of a grandfather, a grandmother and a little granddaughter sitting in a leafy garden; Luigi Loir, a fine Parisian landscape; Pierre Lagarde, "Jeanne d'Arc," hearing the voices in an immense landscape, inspired by Cazin and Puvion de Chavannes; Munkacsy, a portrait of a lady surrounded by sumptuous still life, and an anecdotic picture, "The Favorite Air." Neither of these works will increase the latter artist's overwrought reputation. It must, however, be ad-

mitted that in the portrait of Mme. B. the still life is admirably painted.

To continue this enumeration of more or less noticeable pictures would be fastidious. It is not among the works of the known Frenchmen that we find this year any very remarkable artistic manifestation. Let us, therefore, devote the rest of our space to a consideration of the works of the American exhibitors.

And here let it be remarked that owing to the foundation of the Salon of the Champ de Mars, the old Salon now offers a fine opening for young talents of all nationalities. The departure of many of the eminent painters who used to exhibit at the Champs Elysées, and also of many painters of less eminence who now figure among the sociétaires of the Champ de Mars Society, has left the old Salon of the Champs Elysées with only a few "stars," and as we have above intimated, these "stars" have lost much of their brilliancy. New "stars," indeed, are greatly in demand, and it may be said without exaggeration that America has furnished more candidates for astral glory this year than any other nation, the total number of American exhibitors being about ninety. All over the Salon American pictures are to be found in fine places on the line. Mr. Edwin Weeks has by far the best American picture in the exhibition and one of the half dozen absolutely remarkable works in the whole show. It represents three Cordovan beggars sitting in the sun on a stone bench, painted simply and powerfully, without any vain seeking after anecdotic effect, but with the directness and the style of an admirable artist. A new-comer, Mr. Morley Fletcher, exhibits a large and cleverly painted composition called "L'Ombre de la Mort," conceived with a certain discreet symbolism and expressed with power. In these days, when so many men are content to potter over namby-pamby "effects," it is gratifying to see a young man start out with a work that is full of virility and distinction, showing brains as well as technical skill. Mr. Julian Story has a distinguished and highly decorative portrait of Miss Eames, the singer, dressed in a yellow gown with a lilac cloak over her shoulders, treated almost in the spirit of the sumptuous Tiepolo. Mr. Albert E. Sterner, a new-comer, has attempted an interior with artificial light, "Un célibataire," representing a young bachelor who has dined alone—if such a thing were possible in the true sense of the term—and is sitting by his lonely fireside. Mr. Frank V. DuMond, also a new-comer, exhibits "Christ Appearing to the Fishermen" and "La Vie Monastique." The latter picture makes a considerable effect on the line, thanks to a closely studied background of Chestnut trees painted in their true tone. Against this background are three monks in white, depicted without character or emotion. The picture, however, gives great promise.

Mr. Seymour Thomas has a portrait of a young lady with red hair wearing a green jacket trimmed with black astrakhan, discreet and refined in aspect. Mr. William Thorne has copied not quite successfully with the difficult problem of painting a girl in white on a white background. In a small picture, "Que répondra-t-elle?" the same artist has painted an amusing interior effect, which might have been called "Flirting after Lawn Tennis." Mr. George M. Haushalter's "La Visitation," though suggesting somewhat the composition of Alfred Bramtot's picture in the Luxembourg of "Toby Leaving his Family," is refined in aspect and intention. Mr. Sergeant Kendall's "Saint Yves priez pour Nous" makes a strong effect on the line, with its dolent figures set against a white church wall. Mr. Frank C. Penfold pursues the vein of his first success, figures of sailors or peasants with a window in the background, giving effects of light that are amusing for once or twice. Such are Mr. Penfold's "Les Adieux" and the "Lettre de Jacques," in which candle-light and daylight are mixed. Mr. E. Howland Blashfield's painting seems very old-fashioned and inadequate, whether he takes his angel with a flaming sword, "A la porte du Paradis," or his "Chorister Boys" swinging incense-burners. Inadequate, too, is Mr. Henry Mosler's "Good Advice," which is supposed to represent figures in the open air. Mr. Eanger Irving Couse paints with some emotion the death-bed of an old peasant, "A l'agonie," and with tenderness and delicacy "Un rendezvous," representing a lily maid crossing a garden beneath the crescent moon on her way to the trysting stile.

The veteran American exhibitors like Messrs. Ridgway Knight, C. Sprague Pearce, Walter Gay, Walter MacEwen distinguish themselves with discreet brilliancy. Mr. Knight's "Les amies du Berger" is absolutely

charming; the landscape, the shepherd, the shepherd's friends, the sheep, the grass, the flowers, are all charming; the artist has never succeeded more completely in doing what he desired to do. Mr. Pearce has a clever portrait of a lady in black and a rather commonplace peasant picture, "Un enterrement civil," painted carefully from uninteresting models without emotion and without imagination. Mr. Gay's singing lesson in a convent has what we used a few years ago to call "delicate qualities." Those were the days when Liebermann and Uhde introduced the fashion of painting the embruted wearers of washed-out blue and gray rags. Mr. Gay has become an adept in this art, which might inspire us with more respect if he were the inventor of it. Mr. Walter MacEwen has an inferior portrait and a clever scene, "Chez le bourgmestre," daintily painted and as a piece of anecdotic genre very good of its kind.

Among the cattle and rural painters the Americans occupy an enviable position. Mr. Henry Bisbing's "Calves on the River Bank" and his "Spring" are excellent pictures of the kind; the latter especially, representing calves under apple-trees, makes a charming effect. Excellent too is Mr. William Henry Howe's Norman bull in a stable. Mr. Charles Heberer, Mr. Herman Hartwich and Mr. Atha Haydock, all new men, exhibit rustic subjects. Mr. Haydock's "Shepherd" attracts attention on the line by its intensity of color. Mr. Peter Alfred Gross has a fine landscape on the line, "Bords du Morin." Mr. Robert William Vonnoh in his otherwise interesting field of poppies, "Coquelicots," has unfortunately remembered Mr. George Hitchcock's famous tulip garden. To be noted also are Gaylord S. Truesdel's "A travers le bois" and "L'Hiver."

Other American pictures worthy of notice are Mr. Humphrey Moore's "Minstrels" performing in the Alhambra in the time of the caliphs; Mr. Louis Loeb's "Abandonnée," a lonely hearth very cleverly painted; Mr. John Lambert's "C'est à vous, Monsieur," an old commissionaire with a load of pictures on his back; two dashing pastels, "A l'Ombre" and "Lauretta," by Mr. Rolshoven; a clever portrait of a young woman holding a bouquet, by Miss Alice Shéa; Mr. Lionel Walden's Pont du Carrousel at nightfall, with the steamboats plying on the Seine; Harry van der Weyden's boys bathing on the outskirts of a village by moonlight, "Soir d'été;" Eugene Vail's two Dutch marines, which seem rather poor work compared with what this artist has previously produced; Ch. J. Theriat's "Studies;" Ch. H. Strickland's portrait of a lady in black standing on a lion skin; John Smith-Lewis's portrait; John Francis Smith's Breton girl; H. Edwin Scott's portrait of a girl in a green Japanese dress; Henry Orne Ryder, "Winter Evening," a Breton scene; Mr. M. A. Rudisill's "Still Life;" two rustic scenes by Mr. Guy Rose; Mr. Jules Rolshoven, "Carte de mauvais présage;" a portrait by Mr. Louis Rhéad; Mr. E. W. Redfield's winter landscape; Mr. F. W. Ramsdell's portrait; "Les Deux amis," by Mr. Edward Potthast; Mr. Clinton Peters's town crier of the fourteenth century; Mr. E. G. Peixotto's "At Church;" Mr. Moses Wight's "La Convalescente;" Mrs. Mary Louise MacMonnies-Fairchild's "Entre Voisines," a very bright garden scene in the Japanese taste, so far as arrangement and color are concerned; Miss Evelyn McCormick's "Jardin à Giverny;" Miss A. E. Klumpke's lady and child in a garden and "Les Brodeuses," the latter inspired by Zola's "Le Rêve;" Mr. E. W. D. Hamilton's old woman in a village street, "Une pensionnaire de l'État;" Mr. Carl Gutherz's somewhat ambitious and not quite lucid picture, "Ad astra," which represents a woman sitting in an arm-chair dreaming with a book on her knees; Miss Elizabeth Gardner's "Soap Bubbles;" Mr. Harry Finney's "Fête des Fleurs," representing a cocotte in a carriage decorated with abundant roses; Miss Sarah Ball Dodson's "Une Martyre;" Mr. Ch. C. Curran's "Partant pour la Promenade;" Miss Lucy Conant's very pretty picture, "Dans le vieux pommier," representing a little girl sitting in the forked branch of an old apple-tree; Mr. G. F. Bradley's "Grandfather's Voyages," an old sailor showing a boy his voyages on a map; Mr. J. Ch. Arter's "Sortie de Messe à Scheveningen." There are pictures too by Mrs. V. B. Newman, Mrs. Cecile Wentworth, Messrs. W. Nettleton, L. W. Hitchcock, J. H. Hagaman, T. C. Corner, Max. Colin, Shields Clarke and David J. Anderson, which are doubtless meritorious from some points of view.

In the section of sculpture Mr. Falguière triumphs with an admirable Diana, svelte, elegant and beautiful, the most perfect work that he has yet produced. Mr.

Mercié becomes picturesque in his "En Penitence." Mr. Bartholdi hopes for the Medal of Honor with his "Alsace and Lorraine Taking Refuge at the Altar of the Fatherland," forming part of the Gambetta monument at Ville d'Avray. Mr. Alfred Boucher is also a candidate for the Medal of Honor with his muscular digger, "A la terre," a fine piece of stylish work. Other remarkable works are M. Honoré Icard's "Petit Frère;" Stephan Sinding's "Un homme et une femme;" Auguste Cain's "Eagles and Vultures," etc., etc. The American sculptors are represented by Mr. F. MacMonnies, who exhibits the plaster of his statue of Nathan Hale, which is to be set up in front of the City Hall of New York, and a statue of James S. T. Stranahan for Prospect Park, Brooklyn. Mr. F. Ruckstuhl sends an agreeable statue in marble, "Le Soir," and an anecdotic group, "Un Dieu s'amuse;" Mr. Douglas Tilden, a bronze seated figure, "Un boxeur fatigué;" Mr. F. A. Shaw, "Putting the Shot;" Mr. W. O. Partridge, a marble bust, "Dame romaine;" Mr. Guernsey Mitchell, a bronze "L'Aurore du Printemps." None of these works, however, are of remarkable merit, though Mr. MacMonnies's statue of Nathan Hale is by no means commonplace.

THEODORE CHILD.

MINOR EXHIBITIONS.

THE reopening of the Metropolitan Museum of Fine Arts has not been attended with many of those pleasant surprises which have marked similar occasions in the past. The donations to the museum include a number of Japanese swords from the Brayton Ives collection, which have already been fully noticed in The Art Amateur. They are displayed in a number of narrow cases in the East Gallery. The new paintings are a portrait of Walt Whitman, by J. W. Alexander, presented by Mrs. Milbank; a "Lady in Black," by William M. Chase; a self-portrait, by G. P. A. Healy; "King Philip Presenting Rubens to Velasquez," by Escosura; an "Interior of St. Mark's, Venice," by George H. Yewell; "On the Hudson," by Thomas Doughty, presented by S. P. Avery; and "Heart's-Ease," by W. P. W. Dana, presented by S. H. Russel. The portraits by Mr. Alexander and Mr. Chase are the most notable of these pictures. In the loan collection the following paintings are new: "Spanish Peaks, Southern Colorado," by Samuel Coleman; a tiger, by Corot; and landscapes by Inness and Cazin. Some additions have been made to the collection of casts of Phœnician, Chaldean, Greek and Egyptian antiquities. They are of more interest to archaeologists than to art students. A bust, in bronze, of Robert Burns, by the sculptor Calverley, and a large group of an American Indian with two bears, by Mr. Paul W. Bartlett, are the principal additions to the collection of sculpture that deserve special notice.

At the Century Club, there were shown during the month a considerable number of paintings by Mr. Walter Shirlaw, which included his large "Sheep-shearing," a scene in a Bohemian barn, crowded with figures, several decorative compositions of figures and flowers and a number of sketches made recently in Montana. The exhibition showed nearly every phase of the painter's talent. Several of the pictures were lent specially for the occasion by their various owners.

At an exhibition of fans at the Grolier Club, the chief treasures of many private collections were displayed. The fullest series was of French fans from the time of Louis XIV. to the present; but there were also English, Spanish and Italian fans; Japanese fans in gold lacquer; Indian fans in sandal-wood and ivory and many others. The principal exhibitors were Mrs. F. Rhinelander Jones, Miss Pinchot, Miss Lazarus, Mrs. R. M. Hunt, Mrs. S. P. Avery, Mr. Robert Hoe and Mr. Peter Marie.

An exhibition of Eighteenth Century Engravings is still open at the Wunderlich Gallery. There is but one engraving after Watteau, "The Game of Love," engraved by Le Bas, but a large number after Lancret, by the same engraver, Tardieu, Motte and De Larmesan. Those in series, such as his "Seasons" and "Elements," are the most interesting. There are several charming engravings after Greuze, the "Broken Mirror," the "Milkmaid" and the "Cruche Cassée," the latter, engraved by Massard, being the best. A portrait of Molière, after Coypel, and examples of Boucher, St. Aubin and Baudouin, engraved by Le Vasseur, Massard, Duclos and Courtois are to be noticed. The most interesting piece of work in the collection is a portrait of a boy, after the original by Chardin, engraved by Lapicié.

THE SOCIETY OF AMERICAN ARTISTS.



HERE is eminent satisfaction in being able to state at once that the collection of works by the Society of American Artists, and by numerous aspirants thereto, now on view at the Fifth Avenue Art Galleries, composing the thirteenth annual exhibition of this organization, is, on the whole, one of very considerable merit. There is, of course, a large stratum of canvases which, without sinking into the absolutely reprehensible, cannot, by the most considerate spectator, be ranked above the desperately mediocre. There are a few, happily a very few,

afraid to trust himself a handbreadth to the right or left of the groove in which he was originally started, and to this diffidence, if it be not absolute moral cowardice, he sacrifices his individuality and, in an artistic sense, his patriotism. To this failing may probably be attributed the singular lack of imagination and poetry noticeable in this exhibition. Good painting is a great thing, as is good reading, but the selection of what to paint is no less important than the selection of what to read. Of subject pictures that betray any distinct idea in the mind of the painter beyond the struggle with technical difficulties there are but three, and no one of those is better than commonplace. Figure subjects, apart from portraits, are scarce, but this is possibly due to the attraction held out to landscape painters by the annual prize offered by Dr. Seward Webb, an excellent institution in itself, but, unsupported by others of a like nature for other branches, calculated to upset the balance of production. Many of the landscapes thus drawn into

adequately explained by a deadly enmity between the hanging committee and the composer of the catalogue, the which, it is to be hoped, does not really exist.

Robbed thus of any legitimate course to pursue, we can only plunge "in medias res," and select 199 as the number, John S. Sargent as the name and the "Portrait of Miss Beatrice Goelet" as beyond all dispute the best picture in the gallery, the best work which the painter has yet done, and one which the New or the Old World will find it very hard to beat. The brilliant reality of this piquantly solemn babe is marvellous, and the audacity of the direct challenge to a comparison with Velasquez, conveyed in the simple arrangement of the little figure against the dark background and the color-scheme of silver grays and dull pinks and purples, is vindicated by the excellence of the result. The apparently reckless ease of the handling has never for a moment been permitted to degenerate into carelessness, and the perfect truthfulness of tone and color is scarcely marred



"A WATER-COLORIST." BY B. WEST CLINEDINST. FROM THE EXHIBITION AT THE NATIONAL ACADEMY OF DESIGN.

which are inexcusably bad paint-mixtures—one cannot honestly call them pictures—which have no right on the walls of this or any other gallery. The average, however, is decidedly high, and the result a most gratifying one to the lovers of native American art. At the same time, it must be confessed that there are observable traits which must give us pause in considering whether that national art is even yet on the right high-road to crystallizing and establishing itself. In the first place, we still cannot fail to note a too conspicuous tendency to the unthinking reproduction of French methods. That Paris is to-day the best school for the intelligent art student is undeniable, but the intelligence is an essential particular, and the mechanical learning of the components of a master's palette, the slavish imitation of his brush-work and the limitation of subject to his preference is neither the only nor the best way of availing one's self of the discoveries of one's predecessors. Too often the American pupil of a French artist seems

competition are of fine workmanship, but here again there is a straining after subjects in proportion to the difficulty of reproduction rather than to their intrinsic value. A curious epidemic of moonlight and twilight effects is the result, verging sometimes, as in Mr. Walter Clark's "Close of a November Day" (44) and Mr. Charles Curran's "Picnic on the Sand Dunes" (65) into no-light that any human optic nerve ever really responded to.

It were better, however, to descend from the general to the particular in more orderly fashion, as far as order is possible face to face with a catalogue arranged on such an irritating system as is this one, against which a final grumble is not only justifiable but necessary. The plan—save the mark!—of setting down the artists' names alphabetically, numbering the pictures accordingly, from 1 to 250, and then hanging them, perfectly regardless of either sequence, thereby entailing a sort of mental hurdle-race up and down the pages, can only be

by a redness of the finger-tips, which only transmission of the strongest sunlight, not otherwise indicated, could supply. It is instructive to compare this masterly work with No. 189, "Portrait of Little Miss H.," by Mr. Robert Reid, the figure of a child in white against a stretch of shadow-broken sunlit grass. The painting is good in itself, a clever imitation of a French school, but it is a school. It is the difference between a man repeating with inconsiderate glibness the words of a fine speaker and a man pouring out burning eloquence from his own inspired heart—the difference between saying something and meaning something.

Another remarkable work is Mr. Alfred Kappes's curiously named "After Dinner" (127). In this also the success is due to the careful observation of relative tones, and in no way to a variety of tint. It is an arrangement in white and dull purple, the sole strong note being struck in a copper kettle. "Story, God bless you, it has none to tell"—a colored girl, clad in white,

sunk in a defiantly ungainly attitude to the floor against a whitewashed wall, beside a white-clothed table and environed with a medley of silver and crockery-ware; but the decorative quality, the truthfulness of effect and simplicity of method are alike admirable. Mr. Abbott N. Thayer sends a notable "Portrait" in 217, a small boy sturdily squatted in an arm-chair, and a second (218) strongly and skilfully modelled, but dimmed by a meaningless, murky illumination. Mr. Chase has inspired "Alice" (37) with so much vitality of movement and grace of pose that one regrets that he did not at the same time devote a little more attention to the face.

In figure-painting Mr. Henry Walker has some careful studies, the "Head of a Young Girl" being modelled with skill, and "David" (238) displaying painstaking drawing. Mr. Church provides the usual young woman with the customary lionesses (43), who might as well be "The Sorceress" as anything else for purposes of identification, and Mr. Clinedinst wastes cunning on a worthless subject in "Monsieur's Mail" (45). In passing from figure to landscape, we may stop on the way to remark the sound appreciation of texture and drawing in Miss

piece of work, in which the freedom of the clay has been congealed into the marble with a finish and a self-restraint as praiseworthy as it is novel. The photographic reproduction of this, that appears on our first page, conveys a good idea of the very charming head. There would, indeed, appear to be a lack of confidence dominant at present among American sculptors, or, as is more probable, a regrettable want of patronage, for by far the larger proportion of the work exhibited has not advanced beyond the comparatively inexpensive "plaster" stage. One other piece beside Mr. Adams's bust has evolved from the chrysalis of clay to the full splendor of marble—Mr. Olin L. Woods's quaint and decorative circular medallion (241), "The Children of C. E. S. Wood;" and Mr. Frederick MacMonnies sends three little figures cast in bronze. There is no need to refer to this artist's address in the catalogue to learn that the inspiration behind his modelling tool comes from Paris, but the results are none the less satisfactory, and the announcement that reproductions of the three statuettes "Diana" (145), "Pan of Rohallion" (146) and "Young Fawn with Heron" (147) may be pro-

chubby little infant in his "Portrait" (97), and Mr. J. Scott Hartley would seem to be deliberately taking the risk of an action for damages by exhibiting his singularly unflattering "Portrait of John Drew as Charles Surface" (108). Altogether a final survey amply confirms the preliminary conclusion that here we have a collection highly creditable to the present state of native art and encouraging as to its future. MALCOLM BELL.

AT THE NEW YORK ATHLETIC CLUB.

FIFTY-FOUR pictures by American artists were exhibited for the first time in the parlors of the New York Athletic Club on April 4th. Many of them were straight from the artists' studios; others were lent by members of the club, Mr. Thomas B. Clarke, the Chairman of the Art Committee, contributing the largest number. As is usual in collections of American pictures, landscapes predominated. Mr. Inness's "Evening," a richly colored sunset with a dark mass of trees in the centre, attracted most attention; a picture by



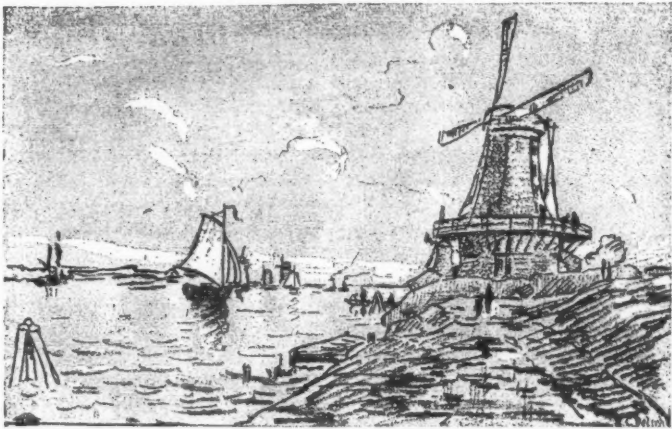
"PICKING BEANS IN NEW JERSEY." BY F. RONDELL. FROM THE EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN.

Beach's "Morning Glories" (6). Mr. Brown in his "Springtime," apple orchard (25), has cleverly conveyed the spirit of the season, but there is a curious blotch of yellow light upon the water which is inexplicable. Mr. Charles Curran in 63 has depicted with care a mass of lotuses, and Mr. Dewing, in yet another "Spring," has superfluously reintroduced into the distance the line of dancing girls already famous. Mr. Donoho is represented by a rich but superficial study of autumnal woods in "The Edge of the Clearing;" Mr. Eaton has grappled successfully with the not easy problem of snow; and Mr. Joe Evans shows two soundly drawn but lifelessly colored landscapes, "The Red Gate" and "The Soldiers' Monument." Mr. Childe Hassam is his own enemy, for the brilliancy of color and beauty of effect in his "Midsummer" (110), a tangle of wild flowers against an island-gemmed sea, makes his other efforts seem insignificant. Other admirable landscapes are 122, by Mr. Hoerber; 132, by Mr. King, and Mr. Metcalf's airy "Midsummer Clouds" (129), full of light and movement.

The sculpture is chiefly remarkable for Mr. Herbert Adams's "Portrait in Marble" (1), a perfectly delightful

cured should be a gratifying one to the lovers of this eminently ornamental form of art. The Pan, a dainty and life-full creature perched airy upon a globe supported by leaping fishes, is the most successful of the three, the otherwise charming fawn, gleefully grappling with the struggling heron, being marked by a somewhat over-length of leg and smallness of head. Mr. Augustus Saint Gaudens, the most original and remarkable of American sculptors, is by no means seen at his best in this exhibition. His plaster bas-relief, "Portrait of Miss Violet Sargent," is skilful enough, but, wanting those finer decorative qualities which this artist's work generally displays, is somewhat uninteresting, while there is a slight but obvious lapse of artistic instinct in the arrangement of the tight-stretched ribbon which supports the lady's guitar, and so merges into her necklace as to appear uncomfortably coiled round her throat. The most ambitious of the works in plaster is the nude life-size figure of a woman (211), called "The Bather," by Mr. Edward Austin Stewardson, which is modelled with a sound knowledge of form, but does not succeed in being attractive. Mr. Daniel French has a pleasingly

Mr. A. H. Wyant, "A Mountain Path," small in size and quiet in color, was remarkable for its atmospheric quality. There were several attempts at rendering moonlight, of which Mr. Leonard Ochtmann's "Harvesting by Moonlight," was the most interesting. The sky was the most effective part of Mr. Bruce Crane's "Moonlight," and Mr. Harrison's "Moonrise" was fairly good as a marine. Mr. Winslow Homer had two figure subjects in water-color, "Forebodings," a group of fisherwomen watching the progress of a storm, and a study of "A Native of Key West." Four classical figures in bright-hued garments, set in a garden landscape, are the "Intruders" of Mr. Francis C. Jones's picture. A pretty "Mandolin Player," by Mr. H. W. Watrous; a water-color, "The Moors," by Mr. F. S. Church; "The Rain," by Mr. W. A. Coffin; a small "Study of a Nude," by Mr. H. Sidons Mowbray; and Mr. W. L. Picknell's "September Sunshine," were among the many pictures which seemed likely to repay closer inspection than the crowd permitted; a whole week instead of one day would hardly be sufficient to enable so many people to see the pictures properly.



ENTRANCE TO DORTRECHT. AFTER C. H. DELPY.

slowly that it is a serious hindrance to quick work. To remedy this inconvenience a friend of mine tried brandy instead of water as a diluent, and found it to answer perfectly. I have myself painted many small studies with tube water-colors and brandy in cool weather, and found the combination a great convenience. Stronger or purer alcohol does not answer so well, because common brandy has just that degree of strength and purity which enables it to mix well with the pigments while it is an excellent drier. Ale is a good and pleasant medium for water-color painting." Water dries nearly as soon.

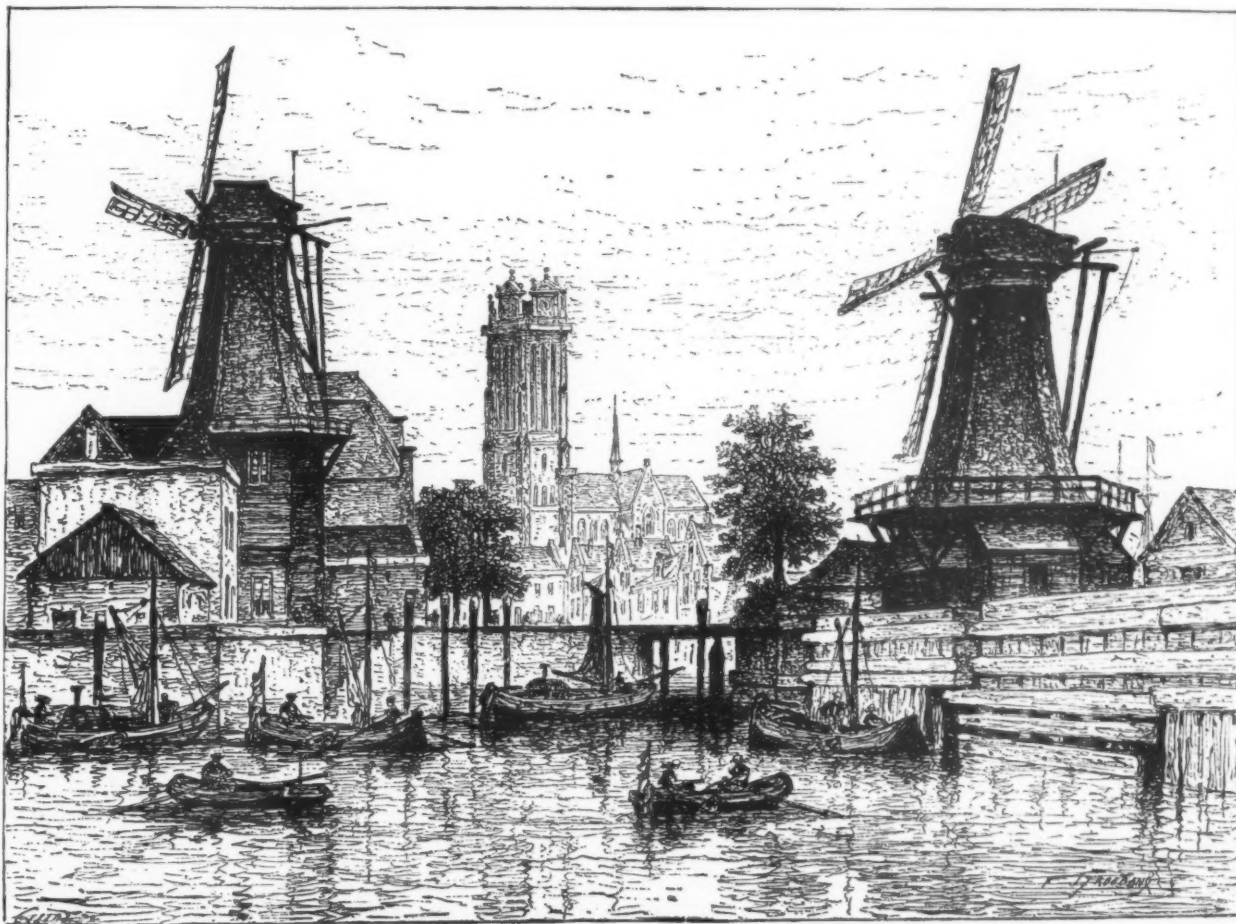
AN ART STUDENT'S HOLIDAY ABROAD.

FROM NEW YORK THROUGH HOLLAND, BELGIUM AND NORMANDY TO PARIS AND BACK, SEVEN WEEKS, FOR \$230.

III.—HOLLAND (CONTINUED).

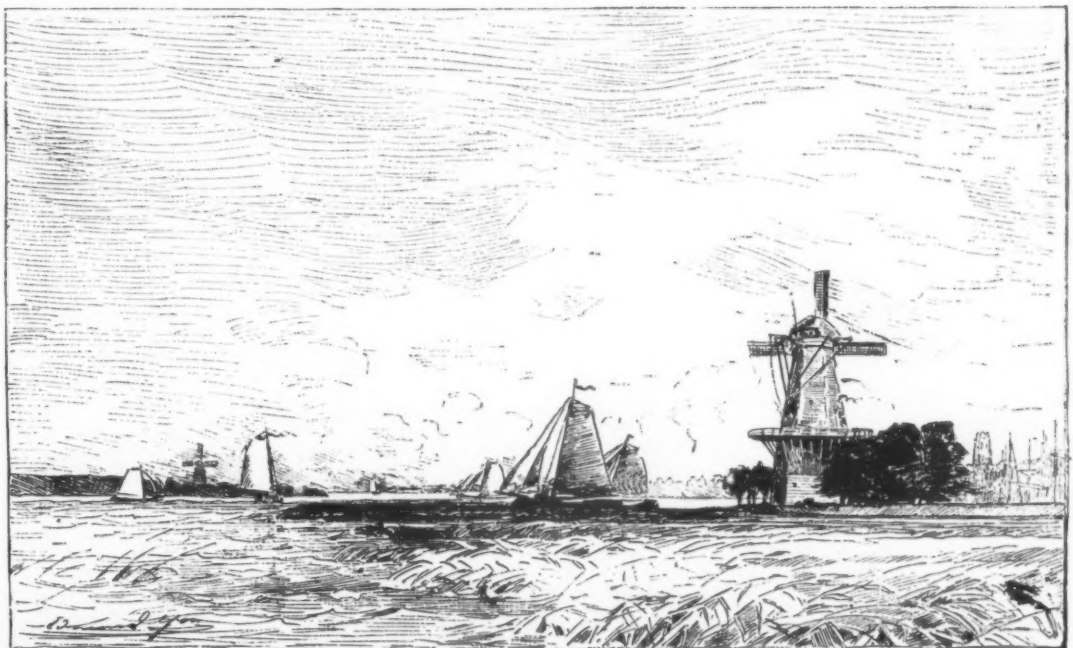
GOING out to Scheveningen, we rode (for 7 cents) on the top of the car, up among the branches of the trees. For its two miles the road runs through one of the beautiful woods. Numbers of sturdy fish-wives passed us, with baskets poised on their heads, as they marched along with the peculiar swinging step these women have. They are thick and strong in shape, and wear so many petticoats that their hips are huge; but, strange though it seems, their ankles are dainty and well-shaped, and show to advantage under their short skirts. They often wear large straw hats over their caps, which impart to them an extremely picturesque appearance.

The village of Scheveningen is at the back of and protected by the sand-dunes, which run in beautiful, undulating lines as far as one can see. The beach, gray in tone and flat and hard, is covered with bathing machines and all the summer fashion of Holland at one end; while, at the other, the flat-bottomed boats are hauled up to the edge of the waves, waiting for the next day's fishing. It was a mystery to us how those square, heavy luggers were brought in so far; but there they were, delightful groups of color and shape, away up on the level beach. The day was perfect, with a fresh wind that sent the clouds flying across the blue sky; the sea was a color impossible to reproduce, and as we sat sketching on the beach, a crowd of children, diminutive fishermen every one, peeped over our shoulders or gaped open-mouthed in front, and squabbled in Dutch over a few discreetly given pennies. The little girls knitted away with might and



MILL AT KALKHAVEN, NEAR DORDRECHT. FROM A DRAWING BY FRANÇOIS STROOBANT.

CONSIDERING the difficulties attending the use of water-colors in the open air, the editor of *The Graphic Arts* makes the following suggestions: "The genuine water-color sketch is dependent for most of its charm and power upon the skill with which the artist masses together the many details of nature, so that the loss of detail in mass shall not be too severely felt. The broad relations of tone and color have to be observed, and the painter works for these, taking care that there shall be no incongruity in the coloring of any considerable spaces which it is his business to give boldly and decidedly with a full brush. He does not positively exclude detail, but he only gives just as much of it as he chooses, dealing with it generally rather by suggestion than by positive delineation. The advantage of water-color over the ordinary processes in oil is that the water-colorist, in the presence of nature, can modify his tones by superposition and add such details as he requires as soon as his first painting is dry. The drying is, however, irregular, because it is dependent on the degree of heat in the atmosphere. In a southern summer it is even too rapid; in the cool evenings of Scotland, water-color dries so



THE MEUSE AT DORDRECHT. AFTER A DRAWING BY E. C. VON.

main, and the babies tumbled about, happy and fat, in the warm sand. It was a delightful contrast to the poor little dressed-up darlings farther up on the beach!

The visit to Leyden, which we made an excursion from The Hague, was most enjoyable. Our round trip ticket cost 36 cents, the ride being one of about twenty minutes. The grand old town is dignified and stately; each house and corner speaks of the old days of Spanish tyranny, while memorials of stout Burgomaster Van der Werff are seen on every side. In the centre of the town stands the Burg, an ancient fortress dating back to Hengist the Saxon. It is a high green mound surmounted by a battlemented circular fort, covered with ivy and partly in ruins, around which the trees cluster lovingly. Being summer time, the universities were closed, and no students were to be seen; but as a set-off to an air of dignified learning, there was a regular "Kermis" in progress in the market-place. Rows of booths with cakes and remarkable sweets, toys, and ribbons and jewelry, on one hand; on the other, dozens of penny shows and shooting matches, each with a big drum and fife outside the door, and an enthusiastic manager who expatiated in "High Dutch" upon all the delights inside—circuses, acrobats, stilt-walkers and all sorts of tomfoolery. The crowd was huge. All the country people for miles around had come to town, their various costumes set off by the more sober dress of the townspeople, who vied with them in buying cakes and ribbons, in laughing, singing and dancing, until it seemed as if they had all gone mad. We penetrated into the square, the fun growing more and more noisy and uproarious, and faces more flushed, the jokes more outrageous, until we passed a stage where a painted clown was amusing a group of hilarious spectators by the most extraordinary leaps and antics. As we stood on the outskirts watching him, he suddenly jumped down among them, seized a maid around the waist, and forced her, shrieking and struggling, on to the platform, where he made her dance with him, alternately kissing and slapping her, while the crowd below howled out their appreciation with stamps and yells. It was high time for us to leave, before the creature grew more daring, so we slipped down a side street into a quieter quarter.

The Lakenhal, or "Cloth Hall," of fifteenth-century origin, has been turned into an interesting Museum of Antiquities. It is quaint in the extreme, with its high-painted windows representing different grafts and grafines. There is a staircase of old oak that twists and turns delightfully, and a low-studded hall, filled with armor

and standards, cannon balls from famous battles, and portraits of Dutch heroes. Upstairs there is the glass and silver which belonged to the Guilds of Leyden, a wonderful piece of tapestry, representing the celebrated cutting of the dykes and relief of the town during the war of Spanish oppression, and many relics of Van der Werff, who is idolized to this day. Several large paintings of the siege of Leyden, mediocre in value but frightfully impressive, show what horrors the people endured at that fearful time. They made one feel, as

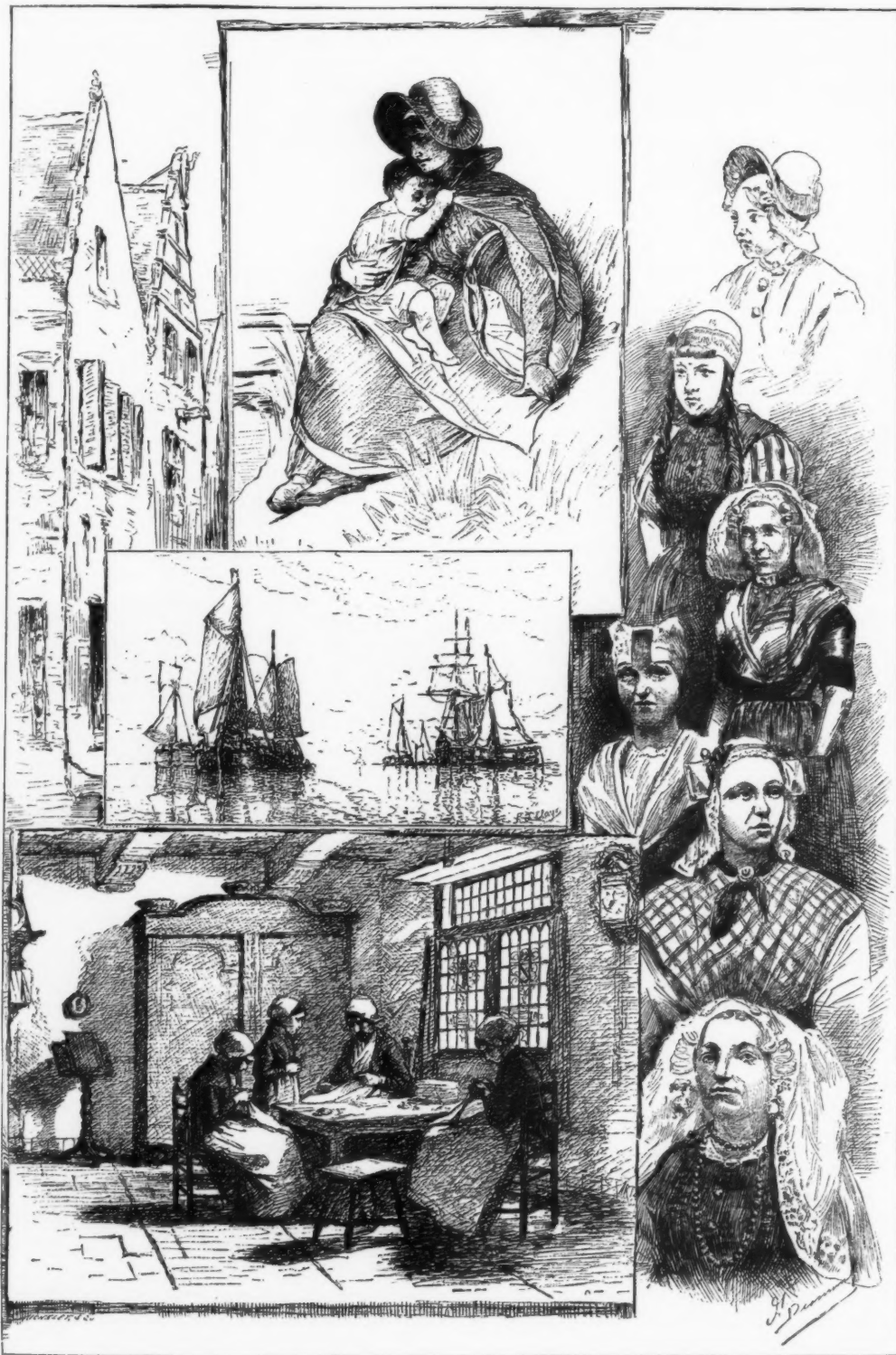
—Lubrecht's—where the daughters of the house waited upon us. Being the only guests, we were given the best rooms, and ordered our meals when we pleased. Here we paid 60 cents for room and breakfast, 40 cents for dinner, and 20 cents for lunch.

What a sad and wonderful place is Delft! The spirit of William the Silent pervades its very stones; its houses and streets recall him, and in the old church where he lies, the feeling of veneration becomes well nigh oppressive. The figure of the great man asleep on

his tomb, with his dog, faithful in death, at his feet, is wonderfully touching. The face has in it all the love and longing for the peace of his country, all the strength and purity of purpose that his life showed. In the Prinsenhof, the scene of the tragedy of his death, we could imagine the whole sad affair. The broad stone stairs and heavy pillar behind which the assassin hid, the bullet holes in the wall are still to be seen; and it took very little imagining to place the actors, to hear the pistol shot and see the victim fall. Just to the left is the great dining hall of the Prince, a beautiful room, with one entire side of casement windows filled with memorials and relics of the House of Orange. But Delft is not altogether sad. Its cheerful streets, numerous canals and bright window-boxes of flowers forbid sorrow, and we passed four lazy, happy days exploring its different quarters, making innumerable sketches, and visiting its two historical churches. The outskirts of the town abound in delightful walks, and on the Rotterdam side is a strong old gate, a relic of mediæval times.

We spent a day in Rotterdam, going by rail from Delft for 23 cents, and found the quaint old town most fascinating. Its picturesque houses of many-colored brick, with white stone facings, the curious church towers, and, above all, the wondrous intermingling of ships and buildings, were perfectly delightful. De Amicis says, "Rotterdam is truly a fleet imprisoned in a town," for here as nowhere else the life of the whole place is bound up in the commerce of

the sea, and all along the length of its canals, into the very heart of the town, the heavy luggers lie all day, loading and unloading merchandise from every country in the world. In the harbor and along the Boomjes there is a scene without parallel. Long lines of steamers are moored to the docks, while a constant moving picture, delightful in its combinations of colors and forms, is before one. As we stood and watched, our pencils flew to catch some fleeting impressions. Here an old, weather-beaten lugger crawled lazily along; there was a heavy laden hay barge; while now and again a smart



GLIMPSES OF HOLLAND FROM PICTURES BY ARTZ, CLAYS AND DESMOULINS.

one never felt before, what great agonies this people went through to obtain their liberty, and what mighty heroes their leaders were.

The next day we set off for Delft, and on leaving the Hotel Maassen found that, after five days' stay at The Hague, the expenditure had been but \$11.84, or about \$2.40 a day, although we had purchased photographs and trinkets to a satisfactory extent. At Delft a willing porter from the station shouldered our bags and led the way through cheerful streets to the market-place, to an old-fashioned, dark little inn just behind the Stadhuis

little craft dashed across the bows of a steam man-of-war anchored off the shore. Sails of all shades of red, brown and white, lines of tall rigging against the sky, and a constant bustle, shouting and swinging of yard-arms, as the stolid old skippers "jammed" down the tillers and bade the boats "come about," made a wonderful medley of sight and sound.

We returned to Delft by canal, for 20 cents, through a beautiful country which lay many feet below us, stopping here and there at little villages where the doors of the houses, opening directly on to the water, often had row-boats tied to the handles. As we passed Overschie, a curious effect of architecture was brought to our notice. The old church tower has been added to so many times and by so many hands, not always careful in construction, that a "wrig-



ON THE BEACH AT SCHEVENINGEN. SKETCH BY B. J. BLOOMERS.



DUTCH SHIPPING BY MOONLIGHT.

(FROM THE PAINTING BY H. GRANDSIRE.)

gling" effect is seen as it bends first one way and then the other up to the queer open-work globe surmounting it.

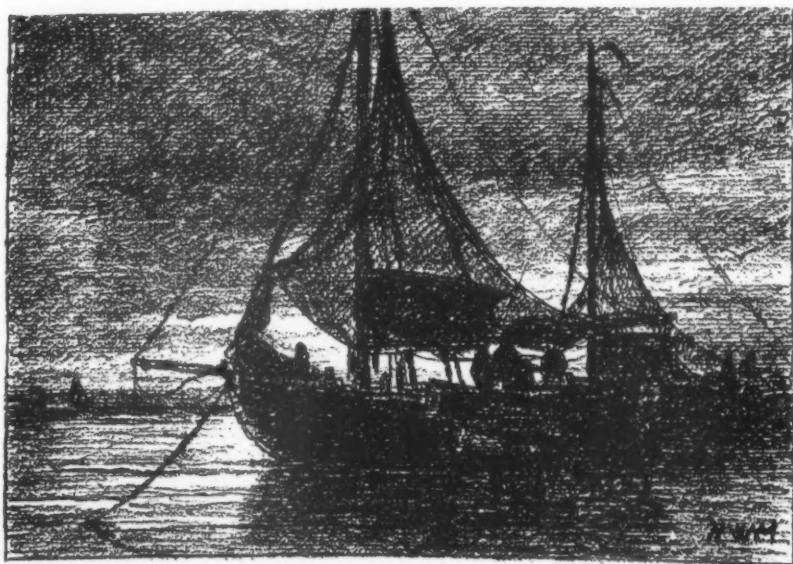
After four days at Delft we had spent \$6.88, and started on our way to Dordrecht. We left the train at Rotterdam, and hired a porter for 10 cents to transport our bags to the boat which left the Boomjes for Dordrecht in about a half hour. We felt well enough acquainted with the city from our former visit to roam leisurely through its quaint streets, and arrived at the boat in time to take our tickets, costing 38 cents for the upper deck, where the view was sure to be fine. On the way to Dordrecht we met vessels of all sorts, big and little boats massed together, and single ones tacking back and forth and moving like a "stately cotillon." We were so high on the deck that we could see the country spread out below like a map, its green fields dotted with villages and trees and windmills; while from behind the tall dykes bits of roofs and chimneys peeped out, and rows of stunted trees ran along the top. After a while the square tower of Dordrecht appeared, long before we reached the town, and the approach among the stirring craft, as building after building grew distinct out of the mellow softness of the whole, was exquisite beyond description.

There was a bustle at the landing! Our boat carried pigs and cows, with its other passengers, and upon

across to it. The courteous miller escorted us all over his domain, from down-stairs, where the mill-stones revolved, up to the very cap at the top. We climbed trembling over the narrowest, straightest ladders, but our guide clattered easily in his clumsy sabots. From the topmost windows, about one hundred feet from the ground, the view was extensive. Rotterdam, Schiedam, Utrecht were all visible; but the wind blew so fiercely

that we were glad to go half way down to the gallery, where we stood under the massive sails, that seemed ready to whirl round at every moment. The mill was an old one, lacking only four years of two hundred. In the warm afternoon light we said good-by to Holland and sped on our way to Antwerp, the next resting-place. For the preceding eleven days the expenditure had amounted to \$20.10 for one, which, added to the \$15.20 of the week in Amsterdam, made \$35.30 for the whole time spent in Holland, two weeks and four days.

THE following, among other amusing anecdotes, is related of Alonzo Cano: "In 1658 he received a commission to carve a statuette of St. Anthony of Padua for an 'Oidor' or judge of Granada. When finished, the judge came to see it, expressed himself pleased, and inquired the price. The answer was one hundred doubloons. This excited astonishment in the patron, he therefore ventured to inquire how many days the artist had spent upon it. To this Cano replied, five-and-twenty days. 'But,' said the calculating Oidor, 'that comes to four doubloons a day.' 'Your lordship reckons wrong,' answered Cano, 'for I have spent fifty years in learning how to execute it in twenty-five days.' 'That is all very well,' replied the other; 'but I have spent my patrimony and my youth in studying at the university, and in a higher profession, and now here I am 'Oidor' in Granada, and if I get a doubloon a day it is as much as I do.' The artist scarcely stayed to hear him out. 'A higher profession, indeed!' he exclaimed. 'Why, the king can make judges out of clods of the earth, but it is reserved for God alone to make Alonzo Cano.' Upon saying which, he took up the figure and dashed it to pieces on the floor. The judge, in the utmost alarm for his own safety, rushed away from a man who could thus demolish a saint. It was indeed a capital offence, but appears never to have reached the ears of the Inquisition."



EVENING AT SCHEVENINGEN. AFTER A SKETCH BY MESDAG.

OUR ART SCHOOLS.

V.—CHICAGO ART INSTITUTE (Continued).



HERE is one very striking feature of the school that could not be easily overestimated or overpraised that is its Saturday class for children; which class enrolled last year the extraordinary number of one hundred and ninety-two pupils. Miss Alice Hay has charge of this department, assisted by twelve young ladies from the higher classes of the school. Thus, while its main purpose is to give the children who are educated in the common schools the rest of the week, the opportunity of a thorough grounding in drawing, it has a secondary purpose in serving as a normal training class for the advanced pupils. It is curious that a system so obviously valuable in its direct and indirect effect has not been established in any of the New York. Indeed, the idea commends itself at first sight; for it is well known that one of the surest ways to grasp fully the principles of any art is to endeavor to impart them to others less informed. By passing on the tuition of the best masters to the children, who, as a rule, obtain but perfunctory teaching in design, and that of the most elementary description, a really great step toward the artistic education of the nation might not unreasonably be expected to result. The Art Institute of Chicago deserves high praise for this, and whatever the immediate consequences of its action, there can be little doubt but it has opened up vast possibilities by this step. Obvious and commonplace as the idea may be, yet it is one of those simple things that when started appear so natural that full appreciation is not always awarded to their promoters.

The Institute possesses many good pictures: "The Beheading of John the Baptist," by Charles Sprague Pearce; "Les Amateurs," by Alexander Harrison; "Un Calvaire," by Harry Thompson; "A Sacristy in Aragon," by Dannat; "L'Etoile du Berger," by Jules Breton; "Mother and Child," by Gustave Courtois, and a "Portrait of Philip IV. of Spain," by Velasquez, besides later additions, which deserve and will shortly receive more adequate notice than could possibly be given here. These fourteen paintings, each of which might be fairly styled a masterpiece, include: The Rembrandt portrait of a young girl, known also as "The Child of the State," from the fact that the figure is attired in the uniform of an orphan in a State asylum; "A Portrait of a Man," by Holbein, from the Sciarra Gallery, also known as the "Man with a Pink," an extremely beautiful example of this famous master; the portrait of the Princess Helena Leonora de Sievere, by Van Dyck, a very distinguished canvas; a fine Rubens portrait of the "Marquis Spinola;" a piece of genre by Terburg, "The Guitar Lesson;" a superb "Portrait of his Son," by Franz Hals; a typical Ostade, "The Jubilee," a masterly composition of a quantity of dancing peasants; "The Guard House," by David Teniers the younger; a very fine "Landscape with Cattle," by Adrian Van der Velde; a coast scene, by Renier Nooms Leeman; a "Water Mill," by Hobbema; a marine, by William Van der Velde; a characteristic Ruysdael, "The Castle;" "The Happy Mother," by William Van Mieris, and "The Family Concert," with portraits of the painter and his wife and their son, by Jan Steen. These pictures alone are of sufficient importance to make any gallery noticeable, and indicate that the Chicago gallery is well on its way to become world renowned; indeed, if the present importation of old masters is kept up for long, it looks as if every picture outside those of the great national galleries of Europe will ultimately find its way to this country, and make visits to such galleries as Chicago imperative on all those who take up seriously the study of paintings by the old masters.

The prospects for the future are encouraging, and in their last report, June, 1889, the Trustees said: "The large attendance and great interest of the last year assure us that our efforts meet a public need, and that we have the confidence of the people. With the increased demand arises the necessity for more room and greater facilities. The sky-lighted picture galleries in the new building have proved insufficient in size and imperfectly lighted on account of the shadow of the high Studebaker building. An important plan of extension and improvement has been formed and its ex-

present rooms of the Fortnightly Club and the Woman's Club. The present sky-lighted galleries will be raised to the same level by carrying up the walls, and large elevators will be put in, so that the whole range of galleries will be lighted from the sky unobstructed. These galleries will be 170x27 ft., with a similar gallery 40x50 ft. by the side of them, and will accommodate about 550 pictures when closely hung. The next floor below will be used for exhibition rooms or school-rooms, or will be rented, according to the exigency. These changes will give opportunity for a variety of improvements in the present buildings of the Museum and school, by which we shall secure a larger lecture room, new packing and storage rooms, a new library, a new sculpture hall, additional class rooms, etc. All the departments already need more room."

The real estate belonging to the Institute is more than the \$300,000 named in our first notice; indeed, the official report claims it to be constantly increasing in value. The original cost of the land, with the buildings upon it, was \$61,000. The amount expended by the Art Institute in building since that time has aggregated \$208,500. The property is now worth, at a fair valuation, \$500,000. The valuation of the collections now in its keeping, partly the property of the Art Institute, but chiefly loans, considerably exceeds \$500,000. The Art Institute possesses only the nucleus of a collection of oil paintings. While this debars it from the pretensions of a permanent museum in one respect, it is perhaps an actual advantage to the members, since it enables the galleries to be occupied with a series of successive exhibitions, which are probably more interesting to the members than a permanent one would be. There is no difficulty in securing such collections. Indeed it has been difficult to find room for the excellent works offered. The cast collection is already one of the largest in the country, and there is a considerable fund in reserve from which to make additions to it. The collections of metals and of Greek vases and antiquities are respectable in extent, and more than respectable in quality. There is the nucleus of a collection in most of the other departments belonging properly to an art museum, such as engravings, ivories, textiles, coins, drawings, arms, and similar art objects.

The cast collection of the Art Institute is now one of the largest in the country, numbering three hundred and forty-one objects, of which one hundred and nine are statues and torsos, seventy-five heads, one hundred and twenty-four reliefs and twenty-three various. In this enumeration, friezes such as the Parthenon frieze and the Phigalian frieze are counted each one piece. Including the casts in the school rooms, there would be five hundred and twelve pieces in all. In this important element of an art museum, therefore, it is already on a good footing. By the changes in the building an entire rearrangement of the cast collection was rendered necessary. The arrangement is now chronological so far as practicable; but owing to the varying sizes of the rooms and collections, the earliest period is not nearest the front door. The collection occupies the whole of the main floor of the museum, and a large room on the second floor, comprising in all about ten thousand feet of floor space. Each cast is marked with the name of the object, period, school, material and place of the original, also of restorations.

That the museum is appreciated and carries out its purpose of education, both directly and indirectly, is evident from the number of people who visit it. Fifteen thousand persons annually avail themselves of the privilege offered by the tickets of the annual members; and the attendance, progressive since 1887, averages now considerably over a thousand upon a free day. The coming World's Fair will probably throw these figures into the shade, and doubtless the Exhibition will leave behind it permanent results, which at present it would be unwise to forecast; but which, judging by the precedent of Philadelphia, may enlarge the scope of the enterprise even beyond the hopes of its well-wishers, and have immense influences on the future art of America.

ERNEST KNAUFFT.

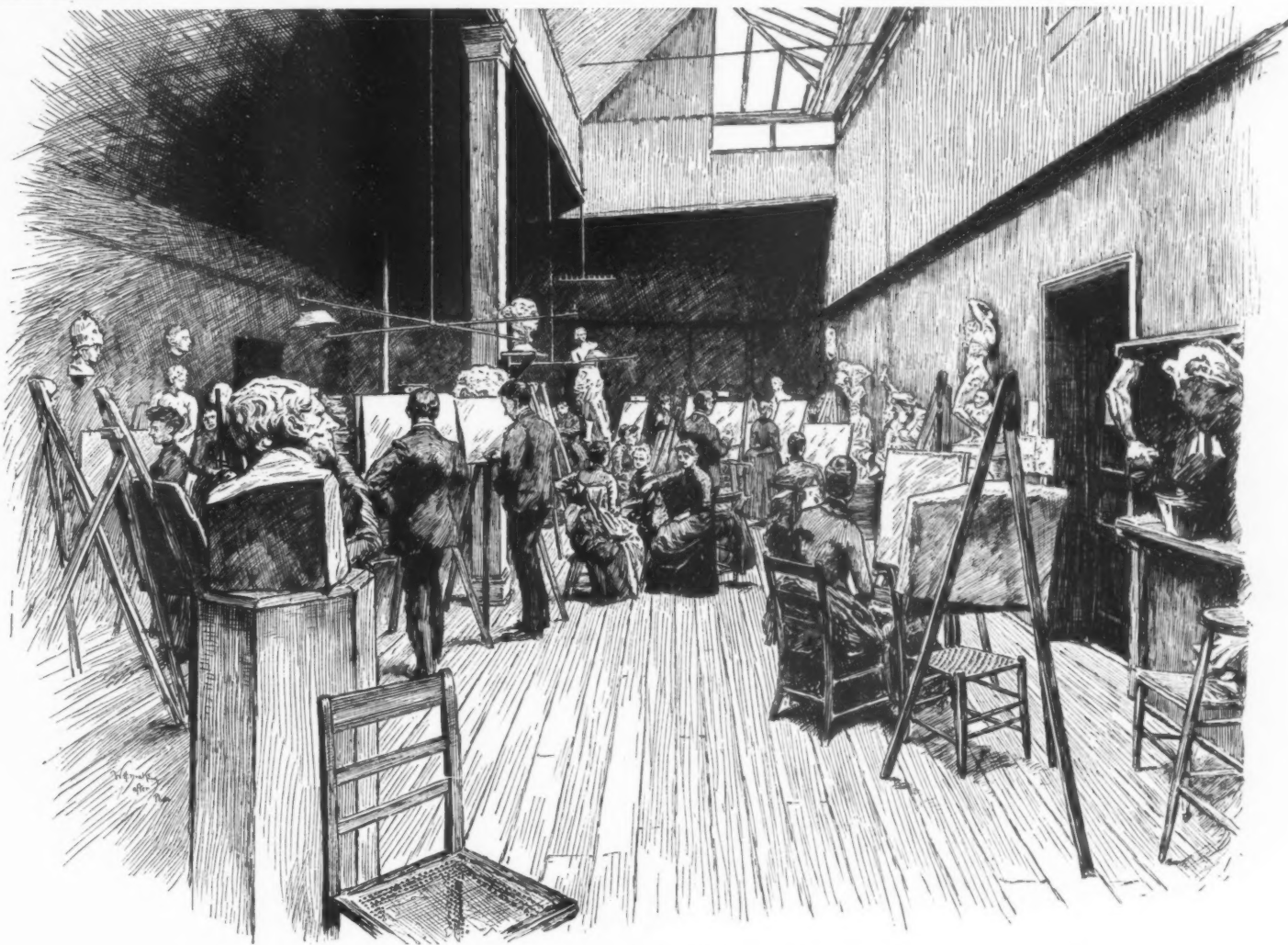


A STUDY, BY BERTHA S. MENZLER.

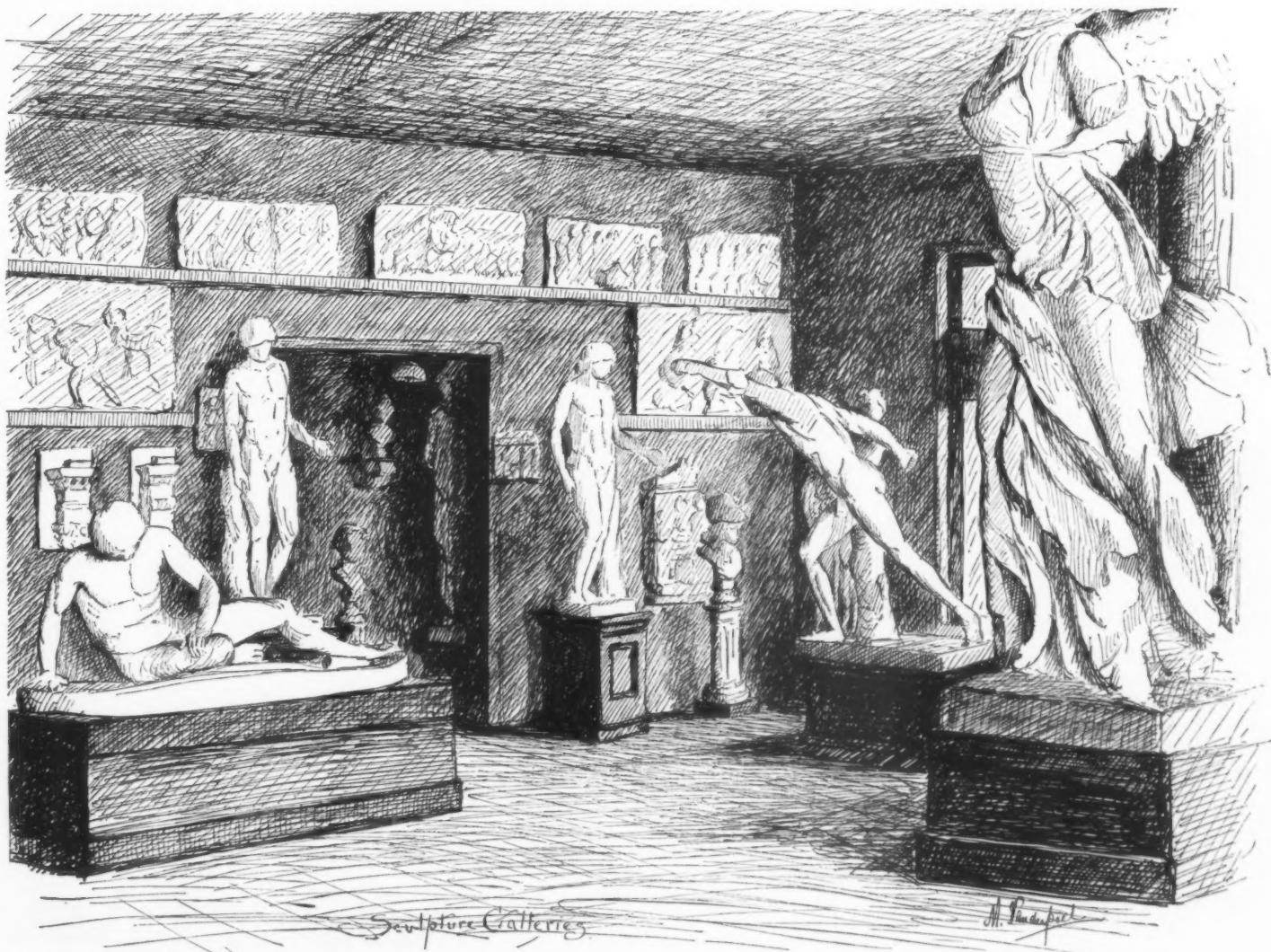
(AFTERNOON SKETCH CLASS, CHICAGO ART INSTITUTE.)

cution already begun. Studebaker Brothers, who own the lot between their building and ours, have undertaken to construct upon it a fire-proof building uniform in design with the Art Institute, and forming externally an extension of it to the south in the manner contemplated in the original design of our building. This building will be 28 ft. front and 172 ft. deep, and is to be completed this fall. The Art Institute has engaged to lease from Studebaker Brothers the two upper floors, and will use the upper one for sky-lighted picture galleries. The floor of this story will be on the same level with the

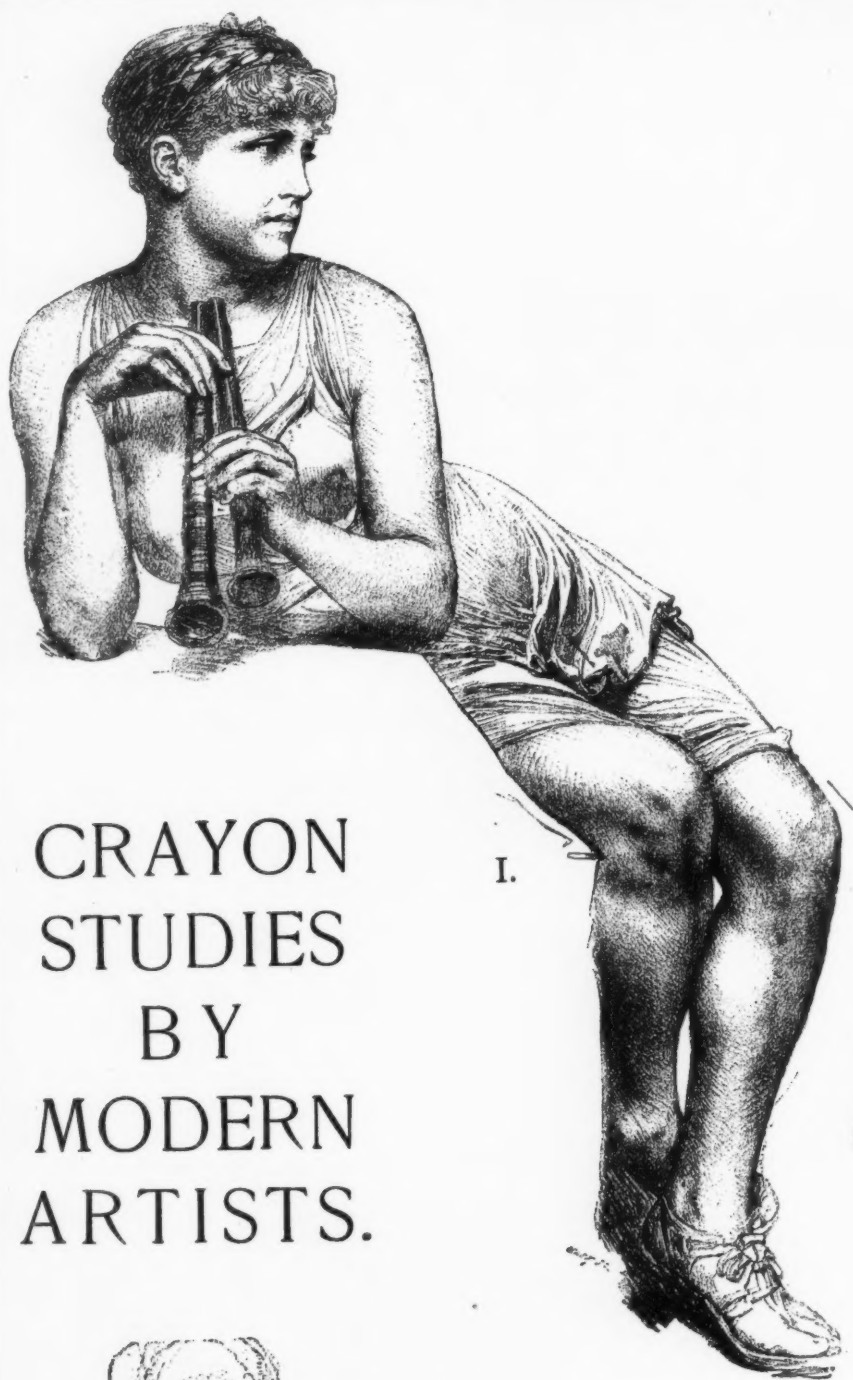




THE ANTIQUE ROOM IN THE ART INSTITUTE, CHICAGO. FROM A PEN-AND-INK DRAWING BY W. H. DRAKE.



THE SCULPTURE GALLERIES IN THE ART INSTITUTE, CHICAGO. FROM A PEN-AND-INK DRAWING BY M. VANDERPOEL.



CRAYON
STUDIES
BY
MODERN
ARTISTS.





III.



IV.

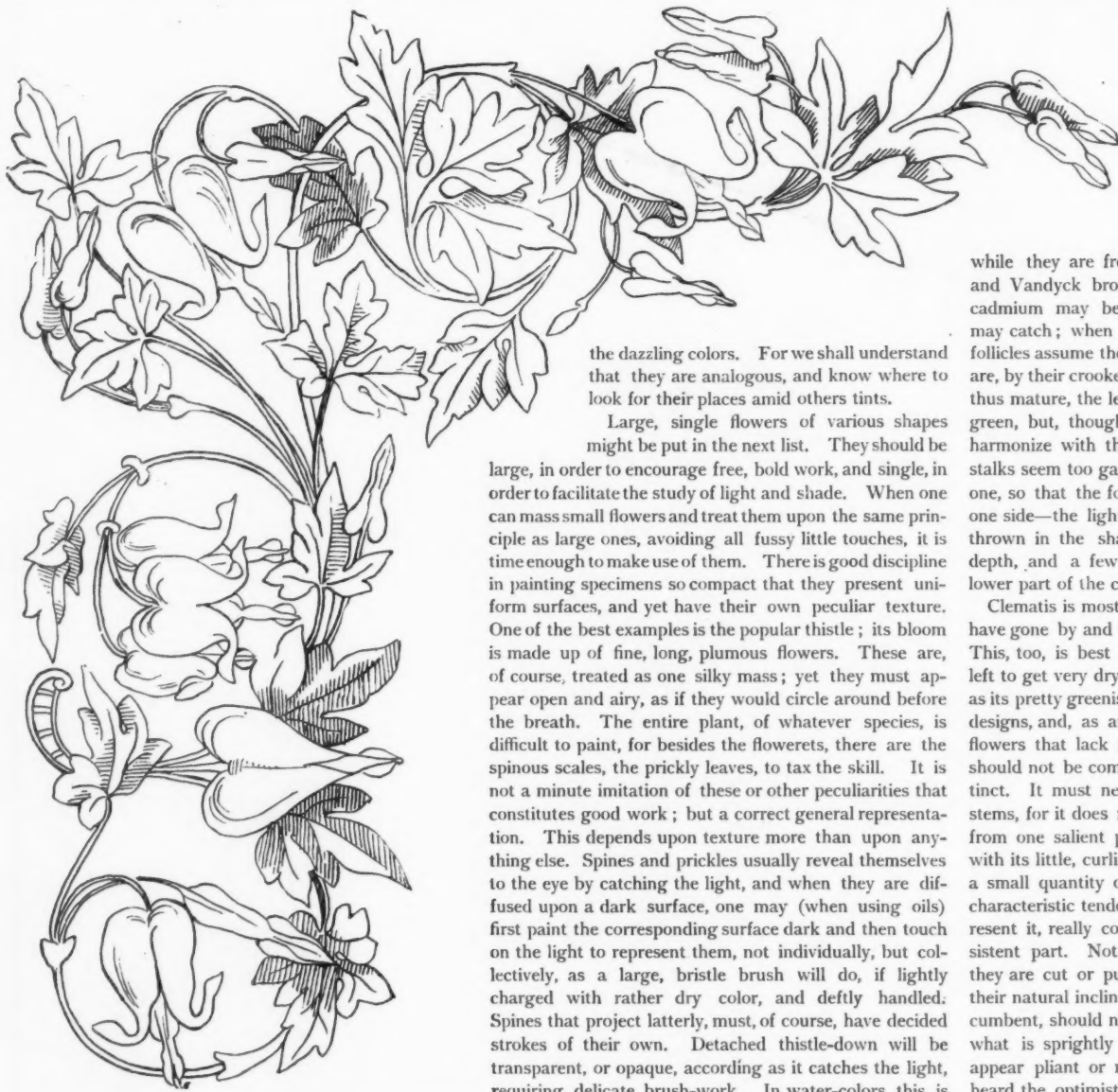


VII.



VIII.

- I. M. CHARLEMONT.
- II. JULES BRETON.
- III. M. MAZEROLLE.
- IV., VII. G. BOULANGER.
- V., VIII. J. E. MEISSONIER.
- VI. G. HIPPOLYTE-FLANDRIN.



THE BLEEDING HEART. CONVENTIONAL DESIGN
FOR CHINA PAINTING OR EMBROIDERY.
BY LALLA HOPKINS.

FLOWER PAINTING.

III.

SOMETIMES plants belonging to different orders will have characteristics suggesting similar artistic treatment, while many belonging to the same "genera," even, will have no superficial resemblance. Take some of the "Ranunculaceæ," for example; no directions for painting the little golden buttercup could ever be applied to the columbine, with its spurred petals, or to the great, showy, garden peony. The botanist and the artist see flowers from different standpoints; one thinks of the anatomy, the other of the clothing. We may understand the character of the clothing better for knowing something of the anatomy, yet our chief business is with appearance. A classification made to suit the student beginning flower painting, would not be a scientific one; he might be given first a list of the deep, cup-shaped flowers. This would not be confined to "Liliaceæ," but would include many belonging to other orders. All flowers shaped after this fashion give practice in obtaining form by means of light and shade, for in no other way could we simulate the form of such a flower when seen from the front. But for the shadow and the reflected light in the centre, we should get a mere disk, with a more or less regular circumference. Again, the surfaces of such flowers present no puzzling irregularities; their gradations of color, light and shade are easy to follow.

Let some white or very light colored flowers be chosen first; for with very bright or deep colors it is difficult for the beginner to perceive where the gray tints should be located. Upon a white, or nearly white, surface it will be readily seen that such tints lie between the lights and the shadows. After becoming familiar with them, upon white surfaces, they will be more easily detected among

the dazzling colors. For we shall understand that they are analogous, and know where to look for their places amid others tints.

Large, single flowers of various shapes might be put in the next list. They should be large, in order to encourage free, bold work, and single, in order to facilitate the study of light and shade. When one can mass small flowers and treat them upon the same principle as large ones, avoiding all fussy little touches, it is time enough to make use of them. There is good discipline in painting specimens so compact that they present uniform surfaces, and yet have their own peculiar texture. One of the best examples is the popular thistle; its bloom is made up of fine, long, plumous flowers. These are, of course, treated as one silky mass; yet they must appear open and airy, as if they would circle around before the breath. The entire plant, of whatever species, is difficult to paint, for besides the flowerets, there are the spinous scales, the prickly leaves, to tax the skill. It is not a minute imitation of these or other peculiarities that constitutes good work; but a correct general representation. This depends upon texture more than upon anything else. Spines and prickles usually reveal themselves to the eye by catching the light, and when they are diffused upon a dark surface, one may (when using oils) first paint the corresponding surface dark and then touch on the light to represent them, not individually, but collectively, as a large, bristle brush will do, if lightly charged with rather dry color, and deftly handled. Spines that project latterly, must, of course, have decided strokes of their own. Detached thistle-down will be transparent, or opaque, according as it catches the light, requiring delicate brush-work. In water-colors this is difficult, as the white paper must be made to represent it, the color being applied to the surface that relieves it. Bringing out the spines and prickles on the surfaces of leaves and stems is also more difficult in water-colors: their light must be spared as far as possible. Where they are sparsely scattered they may have to be taken out with a knife.

Any one who wants to try his skill upon a subject still more difficult than that of the thistle-head, may take an unopened chestnut burr. We only see the ends of its prickles; no long, needle-like strokes can be given to represent them; all must be done by lighting up a sphere, so as to give the bristling effect. Like everything of this character, it is easier to gain this effect in oils than in water-colors. In either one, a soft, full-sized ball, with only a light, broken circumference, is laid in first, if for oils, with warm brown—raw Sienna and raw umber, if for water-colors, with burnt umber. With the latter, the part that is to be lighted must be but slightly tinted. Greens, more or less bright, according to the age of the burrs, are lightly touched on for local color; to these black may be added for shade and yellow-lemon and ochre for light. Pale neutral must be carefully introduced where gray tones are due. To manage the lights, direct and reflected, so as to represent the tips of the sharp prickles, will be found no easy matter. Burrs that are burst are much easier, for along the lines of the openings we see the full length of the prickles, the thick, whitish edges of the quartered involucre and the bright brown nuts within—all details that are readily transcribed, as one part helps to explain the other. A few of the long, serrate leaves, with their coarse, pointed teeth, one or two empty burrs showing the inside of the smooth valves, and some scattered nuts, will make up an interesting study. Many things are more desirable for studies or for decorative purposes after they are in fruit—"gone to seed," as we say. A good example of this is the common milk-weed or silk-weed (*Asclepias cornuti*); its large, mature follicles may be treated very effectively. It is better adapted to oils than to water-colors, as it is difficult to space the fine, white, silky hairs that detach themselves to float

away with the seed; to attempt to do so with Chinese white only mocks it. With oils, these may be lightly touched on after the background is painted. The masses of white, the large tufts that lie in the opened follicles, with their rich profusion of warm brown seeds, will bear to be put in heavily, with only enough shadow tint to give them roundness, and,

while they are fresh, single touches of burnt Sienna and Vandyck brown will give the seeds; a little deep cadmium may be used for the light that some rows may catch; when this is bright it is very effective. The follicles assume the most weird positions, held up, as they are, by their crooked stems. By the time the follicles are thus mature, the leaves that are left will have lost all their green, but, though dry and rattling, their sere effects harmonize with the warmer brown seeds. If the long stalks seem too gaunt and stiff, it is well to break, at least one, so that the follicles belonging to it may lie low at one side—the lighted side, it should be. Some may be thrown in the shadowy background vaguely, to give depth, and a few dry grasses may stray up from the lower part of the canvas in careless graceful fashion.

Clematis is most unique when its pretty white flowers have gone by and tufts of curling down succeed them. This, too, is best represented in oils. It should not be left to get very dry, as it then loses its glossiness as well as its pretty greenish tints. It is valuable for decorative designs, and, as an accessory, in studies of late autumn flowers that lack foliage, it comes in very happily. It should not be combined too closely, but kept rather distinct. It must never be made to coil around stalks or stems, for it does not do so naturally, its way is to reach from one salient point to another, clasping what it can with its little, curling leaf-stems. People often procure a small quantity of some vine, not enough to show its characteristic tendency, and, without intending to misrepresent it, really constrain it into playing a highly inconsistent part. Not only vines, but other plants, though they are cut or pulled up, should be allowed to display their natural inclination as far as possible. What is recumbent, should not be raised to a vertical position; and what is sprightly and upright should not be made to appear pliant or meandering. "Yes, I know," I have heard the optimist amateur say, "but I seem to want something that will just come in so and so!" In such a case, be sure that the material or the conditions are amiss. True artistic needs are never incompatible with nature; provided the knowledge to interpret is there.

The young flower painter has been cautioned to defer double flowers until he has mastered the simpler requirements of single flowers—until he is fully assured as to their technical merit; then there will be no question about coping with complicated forms and irregular surfaces. Their involved shadows and broken lights will no longer deceive and baffle. Each new specimen will be treated with the confidence that comes of subjective knowledge, and good results are certain. H. C. GASKIN.

(Concluded.)

FLOWERS IN SEASON.

DIELYTRA SPECTABILIS, a highly decorative and graceful shrub, bears flowers of a beautiful rosy pink. There is also a white-flowered variety. The foliage is tender yellowish green. For the delicate shadows mix yellow ochre, cobalt blue and white; for parts that retire, and are therefore in deeper shadow, substitute raw umber for the yellow ochre. For the local tint mix scarlet vermilion with white, adding more white for the high lights, and work some rose madder into the half tones.

THE GUelder ROSE, commonly known as the snow-ball, is often an excellent flower to use on a frieze, it being specially adapted for broad treatment and being effective seen at a distance. First block in the masses of light and shade, using for the general shadow color cobalt, yellow ochre and white strengthened with raw umber in the darkest parts. For the high lights take off the crudeness of the white with lemon yellow. By blending the light and shade you will obtain the half tones, which may possibly need a touch more of cobalt worked into them. While this broad painting is still tacky pick out sharply here and there the expression of the forms in detail, especially on the light side, and indicate also some of the forms in shadow in like manner, although these must be more blurred than those in strong light.



STUDY OF THE BLEEDING HEART (*DIELYTRA SPECTABILIS*). BY VICTOR DANGON.

HINTS FOR SUMMER HOMES.

A RUSH chair is one of the most comfortable seats ever invented. There is no wood-work visible, and the broad fibre is woven in such a peculiar manner as to be as soft, springy, and yielding to the form as if it were upholstered. It is not especially graceful in shape, but is as much so as the generality of upholstered easy-chairs; and it is cool, light, and has many virtues as a summer chair. It is of the natural straw color, and hence cannot offend in hue.

What are called India seats, slightly sunk in the middle, and coming up on two sides, in a modified form of the classic seat seen in pictures of old Greek and Roman interiors, are well made in four woods—cherry, oak, ebony and mahogany, devoid of decoration. They can be used with or without cushions, and fit into spaces where an ordinary chair could not go. The price is \$6.50. If the room is to be at all Japanese in character, some new bead lanterns very light and graceful in shape, just imported by Vantine, would be charming additions in decoration whether for ornament or use.

As the pictures moved to summer homes by temporary tenants are likely to be few; for brightening up a room and yielding masses of pleasant color, either brilliant or softly harmonious, as required, nothing excels the cheap kakemonos obtainable at Vantine's and other Oriental stores. The old kakemonos are often of priceless value, both artistically and commercially, but many of the expensive modern ones are good art and good decoration. We are told that the Japanese craze is over, and true lovers of Japanese art will not regret it; but a sober admiration for the best specimens of the wares of the land of the chrysanthemum is not a thing to change with fashion. Hence, while artists love pleasant color, there will be those who like the long bordered pictures, with their rollers at either end, that are so distinctly a feature of Japanese art, and are indeed the only substitute for framed pictures that was known in the civilization of old Japan.

There has lately appeared a new domestic straw matting which far surpasses the ordinary Chinese quality. It is not woven in short pieces and joined together as is the latter, but comes like carpet in continuous lengths of 40 or 45 yards. The colors are the usual reds, browns, pale greens and straws, but the patterns are more diversified, and are for the most part very pleasing. The material is imported from China and woven in Connecticut; and the entire product is controlled by E. J. Denning & Co. This matting will lie more smoothly than the Chinese and costs 45 cents a yard, while the other can be had at from 15 cents to 47 cents. The width is the same.

When the couch covering has begun to look worn or faded, it is well to throw over it a Bagdad couch cover, which is nothing more or less than the loose-woven Turkish textile sometimes used for rugs and hangings. It is woven in strips of dull red, blue, or brown. These are embroidered in simple, conventional designs by the Turkish women, and the strips are then sewn together. These coverings, which can afterward be used for portières, hangings, or rugs, are very good in effect and come at \$6.50 a piece. At the same place are tapestry imitations at \$3.50; but the patterns and colors of the latter, while they are occasionally good, are not always to be recommended, as they are sometimes rather nondescript in character. Their mingling of Turkish, Japanese and Kensington designs is somewhat bewildering in effect. The genuine material will be found, as a rule, to be the best investment, even if it is twice the price of the imitation.

It will be understood that you cannot use these Bag-

dad covers in your summer room if there is nothing else in the apartment to harmonize with them. They would be quite incongruous if brought into company with naturalistic flower patterns. If, however, your floor is painted and covered with matting, skins, or Oriental rugs, and your furniture and hangings have a plain color or some conventional design, you can use these coverings with good effect.

Some pretty blue and white cups and saucers for low table from which the hostess serves a sip of Oolong to her guest, can be bought for \$1.50 a dozen. Scarcely any one is so reckless as to take her best china to the sea-shore, to be subjected to the vicissitudes of visiting dogs, irresponsible servants and young people running over with spirits. The woman who goes to the country for a rest wants as little as possible in the way of perish-



CARVED WOOD CABINET. OLD GERMAN WORK.

able belongings on her mind. This cheaper china answers the purpose, and is good in color and shape.

For those who delight in the freshness and old-fashioned simplicity of white muslin curtains, there are some charming fabrics sheer and thin, with sprigs, bars and stripes. The old-time tambour work on muslin has also made its re-appearance, with scalloped and hem-stitched edges, the latter giving a spice of novelty to the old-fashioned article, and being especially dainty in effect. With these curtains the Kensington art squares can be used on the floors with good effect. The colors and patterns are very attractive this spring, and while they made mostly in two tones only, there are some with very harmonious blendings of four or more.

In linen work the orchid is largely used in "etching" and embroidery patterns. If well managed it is graceful and decorative in effect; if not artistically handled some simpler blossom is preferable. For open-work which is intended to be shown over some color, the arabesque and leaf designs done in close, firm buttonhole stitch on linen, cut out and filled in with a loose lace stitch, giving the effect of Irish point, is still popular.

A "Cosey Corner" may be said to be as much a product of the nineteenth century as a tea-gown, says a writer in *The Artist*. "Ancestors it certainly had in the shape of ingle-nooks and the old-fashioned settle, but we are told 'there is nothing new under the sun,' and the fact of its possessing a pedigree should not make us any the less appreciative of the clever adaptation of the old-world forms to our modern requirements, in the shape of the portable folding 'cosey corners,' designed and made by Godfrey Giles, who was one of the first to show us how such forms could be utilized. The one called the 'Angle' is best, where a small recess exists on either or both sides of a fireplace, though it can be used without, so long as the space between the side walls and the fireplace is sufficient to allow it to open; the panels in the space between the top of the back cushions and the shelf are of Lincrusta, but it would make an excellent framework for needlework, painting gesso, or any original idea in harmony with the decoration and furniture of the rest of the room."

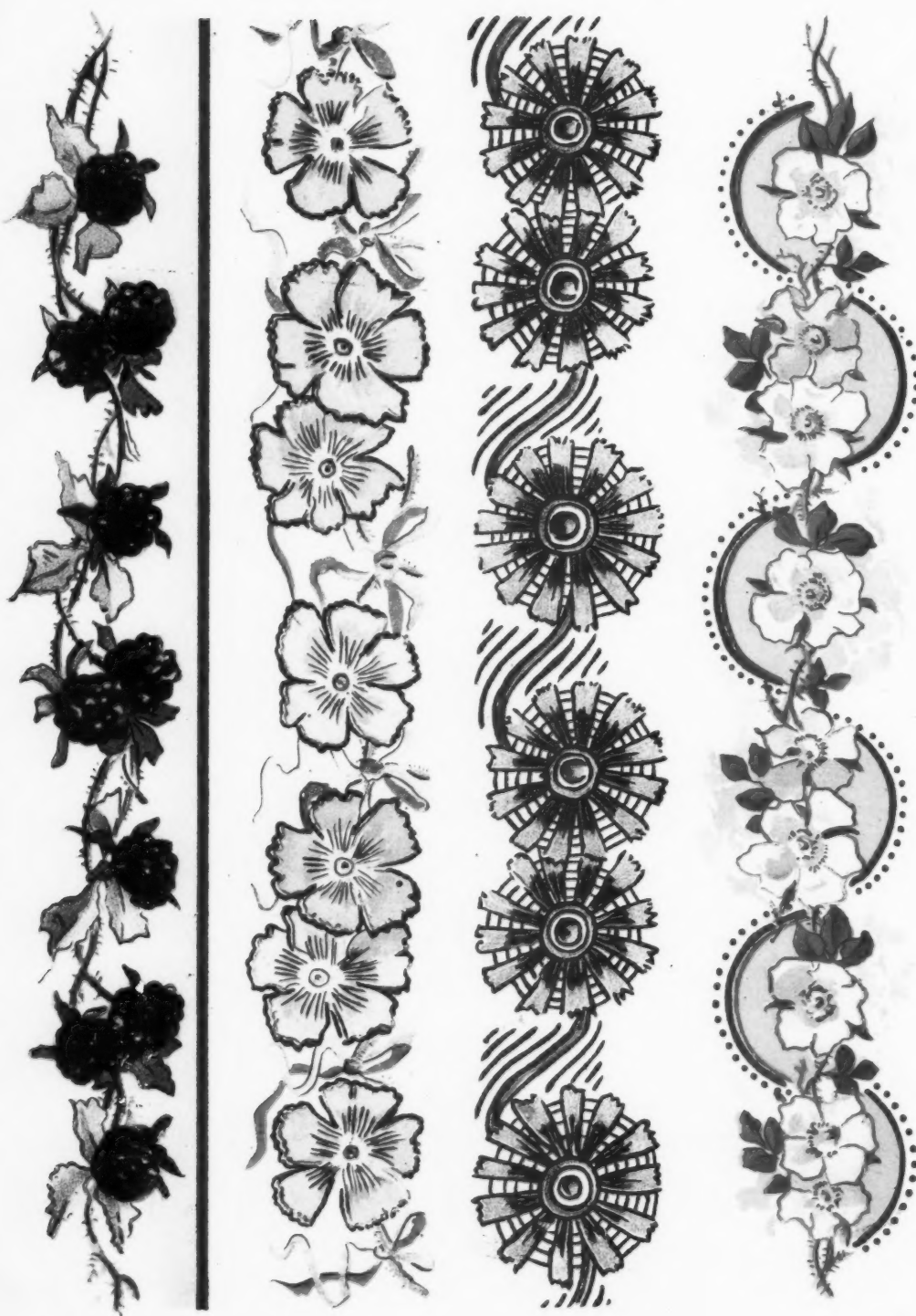
"THE idea carried out in the 'Convertible' cosey corner is most useful where the fireplace occupies the centre of a long, unbroken wall, for, by jutting out, it relieves the monotony and supplies a seat more protected from draught than any other, excepting the old 'cheek' chairs, and even these do not protect the feet. The chief use of these angle seats is to create a corner, which is frequently most desirable for both comfort and effect, in a room disproportionately long for its breadth. This was very cleverly arranged in a room of this character a short time ago; the door was in the centre of one long wall, and the fireplace exactly opposite. Now, the result of this, as can easily be imagined, was anything but comfortable. The Gentlewoman tells us that the difficulty was got over in this fashion: almost in the centre of the room, with its high back immediately facing the door, and with low, deliciously soft seats, from where the fire could be enjoyed, stood a wooden settle, so that all comers had to pass into the room on either the right or the left of it, underneath archways of Cairene woodwork, which spanned the space between the top of the settle and the wall on each side of the doorway; without dividing the room in the least, it formed a charming little rallying spot, free from draught and undisturbed by people coming in and out."

"If you cannot afford to have a really comfortable cosey corner," says *The Artist*, "make up your mind to do without it altogether. It is essentially a luxurious piece of furniture, and an arrangement consisting of a backless settee fitting a far-off corner, with a few thinly stuffed cushions, is one of the many modern instances of struggling to imitate an expensive production with unsuitable materials, and an outrage that can easily be understood by the least artistic of people when they come to sit down on it. It puts what was intended to be a rest and a comfort into the category of so-called 'occasional' seats, for which 'necessity' would be a better name, for no one uses them unless obliged. Another important detail to be observed is that there should be plenty of light to fall upon the pages of a book or needlework, so that when the seat stands out into the room there should be a series of openings in the wooden part above the head, which, besides letting the light through, have a better effect in small rooms than more solid ones."

The same writer describes an excellent angle seat, with the upper part consisting of a series of open ornamental archways, with shelves below each, which could either project outward to hold books, a lamp or a cup of tea, or be folded close to the back. The reverse side of these seats presents a great deal of space, capable of being decorated in a number of different ways. Panels of gesso, needlework, decorative painting, and burnt wood engraving all look well, and brocade tacked in crossway folds from one side to another to hold photographs, and formed into vide-pockets, is useful and pretty too.

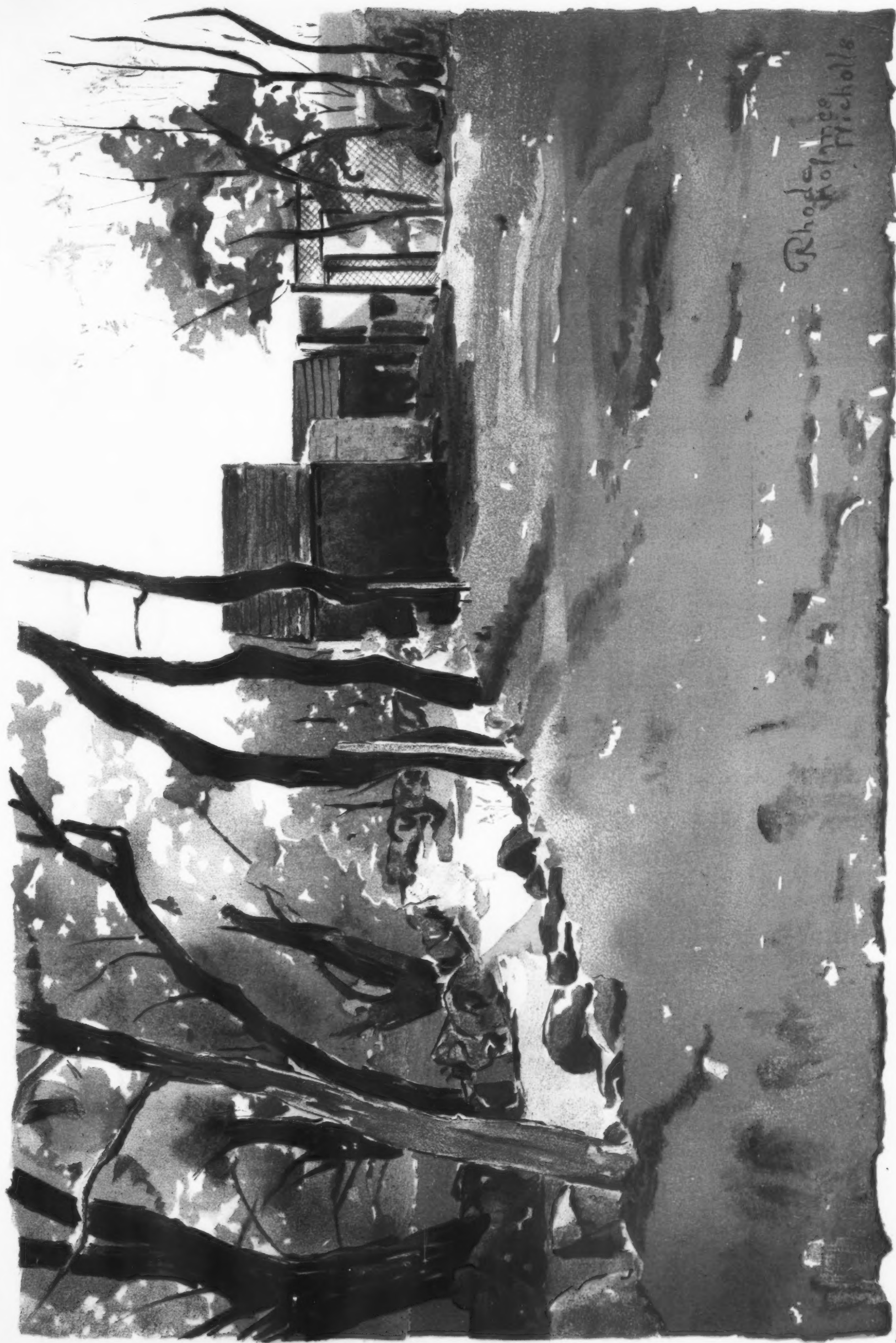
THE new fad in book-covers supplies an excuse for some very handsome decorative work. The covers are often made of tinted chamois, with a spray of blossoms painted across one corner. They are also made of canvas, with an embroidered design. There is really no end to the charming conceits that may enter into the embellishing of book-covers. Some of the wonderfully elaborate embroideries of gold thread and silk upon satin, velvet and canvas, shown at one of the recent receptions of the Union League Club, were monuments of the skill and patient labor put into these decorations centuries ago, almost beyond imitation today. For a book that is to be much handled, linen canvas worked in a conventional design of cross-stitch, or with a spray of blossoms thrown across one corner in the usual embroidery stitch, would be desirable. For the copy of poems presented by the author, velvet embroidered in gold, or satin, with a design applied in plush and outlined in gold, or copies of the rich medieval embroidery on any fine fabric, would be a fitting embellishment. Your book-cover may be as simple or as elaborate as you choose, according as you wish to hide the worn exterior of a magazine or summer novel, or to enshrine in graceful recognition the cherished gift, "With the compliments of the author."

JAPANESE baskets of all shapes and kinds are to be had, which make very pretty gifts when lined with silk or trimmed with ribbons. In lining the low open baskets, it is best to cut a piece of stiff paper to fit the bottom, and cover this with the silk or brocade intended for lining. It can then be fastened in with little trouble. The pieces for the sides might be done in the same way, and tiny pockets of the same material be sewed to them. For 10 and 15 cents, small baskets are sold which are very useful to hang against the wall for letters and bills, and these need no ornamentation. The large, low globe baskets cost now only 25 cents apiece, and these answer equally well for work or scrap baskets whether adorned by boues of ribbon, or left plain.



FOUR DESIGNS FOR DECORATIVE BORDERS. BY LUCY COMINS.

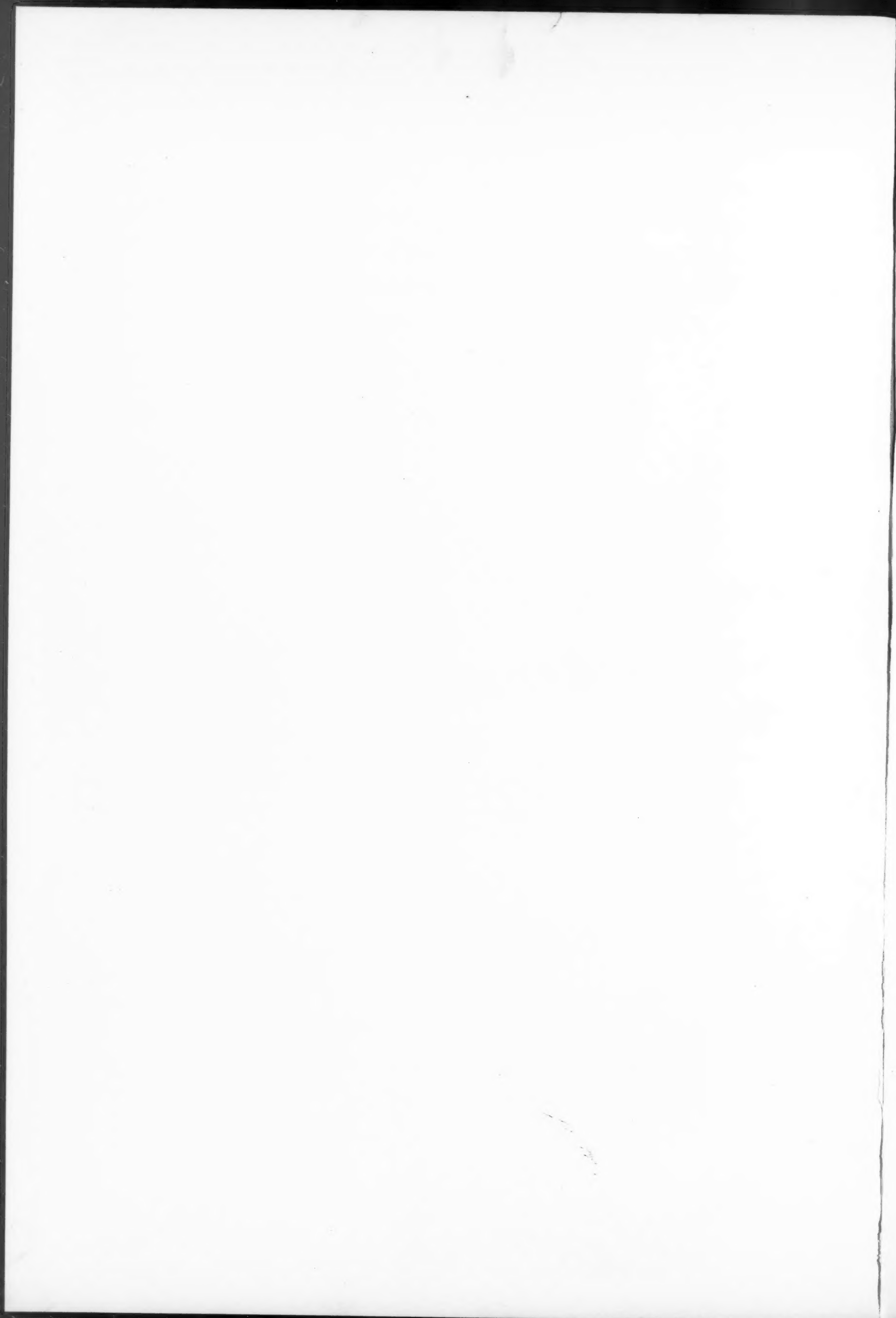
COPYRIGHT, 1891, BY MORTAGUE MARKS, 28 UNION SQUARE, N. Y.



BY THE LANE. By Rhoda Holmes Nicholls.

(ONE OF 36 COLOR PLATES GIVEN WITH A YEAR'S SUBSCRIPTION TO THE ART AMATEUR. PRICE \$4.00.)

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TAPESTRY PAINTING.

II.

DRAPERY may be treated in two different ways either by laying in the palest tint as a flat wash, to begin with, or by blocking in the darkest shadows in the first



"THE BUNCH OF GRAPES." BY G. CHASSEVENT.

(GIVEN AS A SUBJECT FOR PAINTED TAPESTRY.)

instance; afterward, when these are quite dry, applying the lightest tint over all; then when this wash is partially dry, painting in the half tones.

It is well, perhaps, to adopt the first method when the color to be used is particularly delicate; but, as a rule, I recommend the latter plan, because, in following it, the drawing can be better secured, and this is quite as essential in painting the drapery as when working on the face, hands and feet; for it should never be forgotten when painting drapery that the form beneath must be indicated; otherwise, all artistic feeling will be lost.

Drapery can never be finished properly in one painting; but every effort must be made to carry it as far as possible in the first painting, so that strengthening and sharpening up in parts with a few touches of the knife on the high lights will be all that is necessary to finish it. It is so much easier to bring the work together, to alter relative tones and to model up generally before the color is quite dry and set. It is never really desirable to wet the work all over in the second painting, although sometimes it is necessary, as such a proceeding entails a third painting for the finishing touches. One great advantage when working with tapestry colors is that the dyes, being perfectly transparent, it is possible to change entirely a tint by scrubbing another into it; thus if your color be too bright—and this is often the case with beginners, on account of the strength of the dyes—you have only to pass over it a pale wash of its complementary tint, and you at once dull the vividness of the tone. Of course, this makes the whole thing a little darker than possibly you intended, but this is surely better than crudeness, which is especially to be deprecated for tapestries.

We will now turn our attention to the general treatment of foliage, strictly from a decorative standpoint.

If possible, the distant trees and shrubs and the groundwork for the foliage in the foreground should be laid in before the sky is quite dry; because the edges

will then blend sufficiently to give the softened and hazy effect caused by the atmosphere surrounding distant objects. For trees far away—to mark in their form, a mixture of indigo and cochineal is invariably used very much diluted, as both colors are strong. This combination makes a beautiful purple gray when painted into a sunset sky.

Having indicated the form of the trees with this color, a little gray green may be introduced to model them up. This shade can be made with indigo blue, cochineal and a little yellow. The same gray green may be used as the foundation for more prominent foliage, and should be laid on in broad masses; vary the depth of tone according to the disposition of light and shade. When this groundwork is dry, the main stems and little branches that carry the leaves should be indicated, and these in their turn must be clothed with stronger and yellower shades of green, made by mixing indigo, yellow and sanguine in different degrees. Much detail or working up should not be attempted, as decorative work should not be labored. A few strong, clear touches should indicate the outside leaflets; the rest should be painted in a broad style, care being taken that the touch of the brush is horizontal, as this gives the feeling of spreading foliage that is required.

The trunks of trees must be treated according to their kind. When the bark is rough and gnarled, as with an oak or an elm, then begin by putting in the shadows, caused by the rough surface, with brown. Use an ordinary flat hog-hair oil-painting brush about half an inch broad; this, being longer and softer in the bristles than a

tapestry brush, will give the desired broken surface. The local wash must be of a blue gray. When this wash is dry, some green must be dragged over it in places, to give it a mossy appearance.

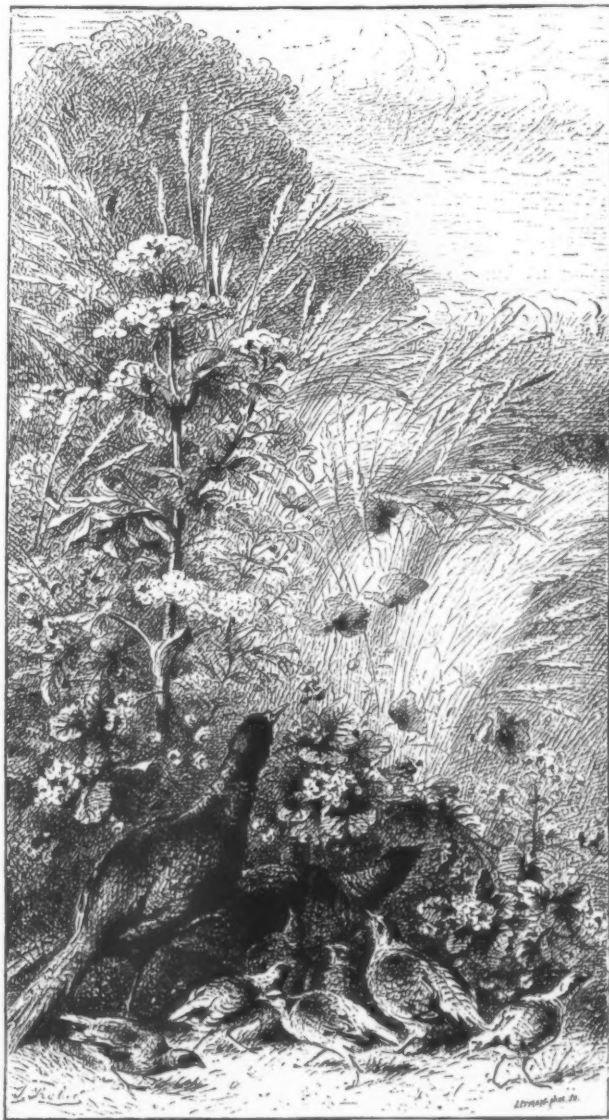
For trees with smooth trunks, such as ash or maple, quite a different mode of treatment is required. In the first place, put on every bright tint you can find on your palette, keeping them light and merging one into the other; then, before these are quite dry, put on a very wet wash of rather light gray over all, introducing some brown on the shadow side. The patches of light and shade noticeable on these smooth trunks can be accentuated in retouching and also by removing the color by the aid of an eraser.

A few remarks on the best method of manipulating stonework may be acceptable, especially as there is a good deal of it in designs after Boucher and Watteau.

Nothing looks worse than to paint stone only in grays, although the effect of gray stone must be given; just as in water-color life must be imparted to it by variety of color. To this end, put out on your palette a little of almost every color; dilute them well with water and medium. Then take a long-haired, somewhat soft bristle brush, and paint these colors in separately and brokenly, giving the appearance of delicate rainbow hues. When this painting is dry, model up with gray in different shades, taking care to subdue the colors beneath sufficiently, so that they do not attract the eye or strike you as being there at all. You can, if you wish the better to se-

cure your drawing, put in the principal markings in gray before applying the different tints; but this is optional. This manner of painting stone-work is perfectly legitimate; for if you examine an old stone wall you will find that time, sunshine, frost and rain have left their impress in stains of many colors, which, though subdued, are still there and must be reproduced to give the appearance of reality.

The design after Watteau given as a subject for tapestry painting in the black and white supplement this month is essentially suited for the purpose, being just the style in frequent use for real Gobelin tapestries. It may be painted either on wool or silk, the method employed for painting on silk being somewhat different to that on wool. A special chapter will be devoted to it. Here it will be necessary only to give the scheme of color, as full instructions upon the technical application of the dyes upon wool are in the series of articles now appearing. Any other group of Watteau figures can be substituted if desired, provided they are of the proper proportions. It is needless to say that this is not an arbitrary color scheme, but if any other replace it be sure that it is arranged in detail before commencing work, otherwise harmonious coloring is doubtful. For the female figure the costume should be white sleeves and chemisette, salmon pink waist, buff skirt trimmed with pale blue, and blue hat ornamented with pink. Let the hair be golden. For the man: lilac breeches, pale yellow green coat lined with rich red brown, a cloak of terra cotta lined with straw color, and cap green, turned up with lilac. Let him have dark hair. His hose should be old gold with lilac shoes. To obtain salmon pink mix a little yellow with ponceau much diluted for the local tint, and shade it with ponceau and brown mixed, to which add a



"SUMMER." BY J. ROBIE.

(GIVEN AS A SUBJECT FOR PAINTED TAPESTRY.)

little sanguine if it be too purple without. For buff or straw color the local tint should be yellow, with a drop of ponceau added, shaded with brown and yellow mixed

with a touch of sanguine if too green. For pale blue mix a little ultramarine with indigo and shade with the same, adding a very little orange color made by mixing yellow and sanguine. For lilac, make the local tint by mixing ponceau and ultramarine; and for the shadows add a little sanguine to these two colors. For yellow green add gray to pure yellow, shade with indigo, yellow and cochineal mixed in proportions to make a cool gray green. For old gold use pure yellow shaded with brown and yellow mixed. For red brown or terracotta mix brown, ponceau and sanguine; possibly a touch of yellow will also be needed. It is best to start by painting the sky, regardless of the limits of the design, so that the coloring will cover the whole of the canvas beyond. Begin at the top with a very pale blue, merging it into delicate sunset colors near the horizon, and carrying this warm shade right on to the bottom of the canvas except where the figures are drawn. When thoroughly dry the scroll work, arches and vases can be put in with gold shaded to brown; the caryatides should be made to imitate gray stone. Detailed directions for painting skies, distance, foliage and foregrounds will be given in the next chapter of this series. EMMA HAYWOOD.

IN his flower paintings, Van Huysum was in the habit of drawing, without corrections or erasures, on the vellum, which, of course, required great sureness of hand, and also in part accounts for his incorrection of design. He next obtained the general relief in dark and light with a pretty strong wash of ivory black and cobalt (Indian-ink would have been better than ivory black). This wash underlaid not only the shadows, but such of the local tones as he knew would have to approach to gray or dark and dull browns, olives and the like. This tone was modelled



NIMES VASE, BY EMILE BELET.

a little as it was applied by the addition of a little water in the brush, but it was prepared in a quantity sufficient for the entire work, laid on rapidly and left untouched.

CHINA PAINTING.

LESSONS BY A PRACTICAL DECORATOR.

XIII.—TINTING WITH MOIST WATER-COLORS.

TINTING with oil or tube colors is quite an elaborate process, requiring several mediums and much care to



PLATE DECORATION, BY FELIX BRACQUEMOND.

insure success; with the moist water-colors, however, it is very simple and much more cleanly. For this a pad is required similar to that used with oil paints. For the benefit of those who have not read the article upon tinting, published some months ago, it will be as well to give directions for making the pad, which should be prepared before the paint is applied to the china. If the tint, after being laid on, is well covered, it is not harmed, although left standing some hours. To make the pad, take a soft, fine, smooth piece of chamois skin, free from lint; cut it about four inches square, place in the centre on the wrong side some surgeons' cotton, allowing room to gather the four corners of the chamois together with a strong thread or fine string; the stem thus produced is to be used as a handle. The pad must not be made too hard or it will remove the paint. For tinting an ordinary sized teacup take paint to about the size of a pea, mixing it thoroughly with water, adding glycerine enough—say four or five drops—to make it equal in consistency to the tinting prepared with oil paints. Wet a tinting brush in the paint and apply a little to a piece of china, going over it gently until the color is perfectly smooth and even. If it does not produce a flat, uniform shade, but is dark in some places and light in others and dries too quickly, it needs two or three drops more glycerine to be added. If it comes off, or the pad is very wet, then it has too much glycerine and needs a little more paint. Be very careful to grind the paint thoroughly and see that every particle is dissolved before adding to the tinting, or it will fire in small dark spots instead of in a regular even surface. The glycerine used should be fresh and pure; it is very inexpensive—five cents' worth will go a long way. For moist colors it takes the place of all the mediums used with the oil paints. If any of the tinting color is left over upon the palette do not try to save it, for it becomes sticky, and gathers lint and dust by standing. When tinting around a handle, thin the paint in the brush with a drop of glycerine, and then put on a coat that will be the same thickness as that upon the rest of the article when bossed, so that it will only require a

light touch with the pad. Tinting prepared in this way fires with a high gloss, and gold can be worked over it with success after it is fired, if it is needed.

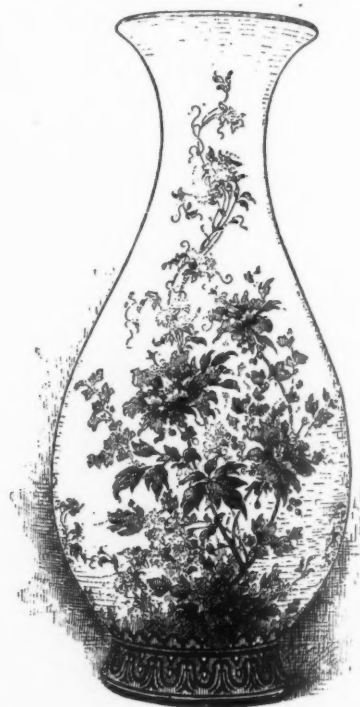
All articles when tinted should be dried, for they are very sticky, and it is impossible to handle them without marring, but when exposed to artificial heat the color dries out very hard, and can then be handled with impunity. Each article should be wrapped in *soft* paper when packed to be sent to the firer, for if it be rubbed or scratched the firing will be certain to develop the blemish.

Paste for gold is mixed with water or megilp. It must be laid on thicker than colors; for this reason, therefore, glycerine cannot be used. For outlining with the paste a tracing brush should be used. Lay it on very evenly in rather low relief, as described fully in *The Art Amateur* for November, 1890, which contains also directions for the use of the paste. M. B. ALLING.

A VERY pretty and very easy way to decorate a small service or entrée set is to add a plain band of rich blue an inch wide, or any width that is adapted to the size of the dishes; this requires two coats of the color. If the artist has a wheel the width can very easily be laid out with Indian-ink. The upper edge of the band should come just near enough to the top to leave room for a gold line; one should also finish the under side of the band with some simple design in gold worked below. After-dinner cups and saucers with solid gold handles, decorated in this way, are very rich in effect, although they require but one firing. Red gold should always be used with this blue. Yellow will answer very well, but green

gold is too cold to be quite effective for this combination.

FOR the information of many correspondents, we would say that painting with the Meissen enamel colors, as taught in Dresden, is fully described by F. Stanhope Hill, in a little manual sold by Marsching & Co. The



POTICHE VASE, BY HENRI H. LAMBERT.

Royal Dresden colors come in pans like moist water colors. They require the same treatment, except that they have to be fired in a kiln like all vitrifiable colors.

PAINTING IN WATER-COLORS.

I.—HOW TO STRETCH PAPER.

WHEN one works within a certain size, say 9x12 inches, there is no need to stretch paper in a stirator or on a drawing-board. One can use, to advantage, the blocks of ready stretched paper which are sold at all artist's material stores. But when the blocks are of larger sizes they are apt to give trouble. The whole block warps. Or, after the top sheet is removed the

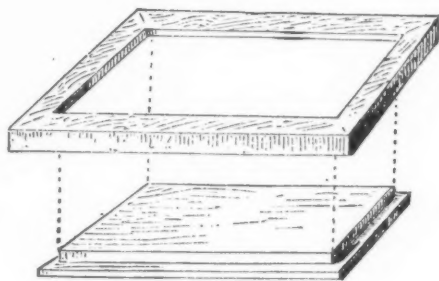


FIG. 1.

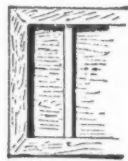


FIG. 2.

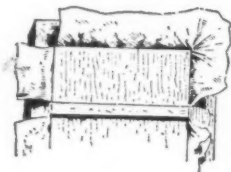


FIG. 4.

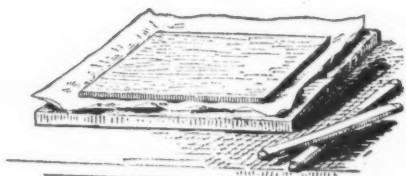


FIG. 3.

next comes loose at one or more edges. Or the paper "cockles" under heavy washes; in short, large blocks cannot be depended upon to give satisfaction. If a large sheet is required, the artist must either stretch the paper himself or have it done for him at the store at which he deals. When the latter alternative is preferred most artists have their paper mounted on muslin-lined stretchers, exactly as canvases are mounted for painters in oils. This plan has many advantages, which we will specify later. But, first, since it is still often necessary for an artist to stretch his paper himself, we will explain the various ways in which it may be done by an amateur.

The stirator (Fig. 1) consists essentially of two parts: a drawing-board with a lowered border around the edge and a flat wooden frame with a corresponding square moulding worked on its inner edge, so that when laid over the drawing-board it fits it exactly. It can then be maintained in place by means of two wooden traverses, one of which is shown in Fig. 2. They fit into quadrant-shaped slots worked in the frame, and can be removed and restored to their place with perfect ease. There is also another form of stirator, in which, instead of a solid drawing-board, a second frame covered with muslin is used. This gives a more elastic surface and allows the artist to moisten the back of the paper, if he chooses, for which reasons it is preferred by many; but it is likely to get out of order, and it requires more skill and a lighter touch than the other sort. A third form of stirator has the two essential parts hinged together. But the process of stretching the paper is the same for all; and requires precisely similar treatment.

In using the stirator first described, one which generally gives most satisfaction, the plan generally followed is to place one or more sheets of unsized paper loosely on the board before stretching the paper on which the drawing is to be made. These give a little elasticity to the working surface, and they also serve to absorb any moisture that may come through the drawing-paper. The latter is, first, to be wet on both sides with a sponge until it is thoroughly and evenly moistened, but not dripping wet. Superfluous moisture can be taken up by

blotting paper laid, not pressed on the wet drawing-paper. The sheet, it is to be understood, must be larger than the stirator. When well moistened it is laid, face (or working surface) down, on a clean table or flat board, and the frame of the stirator is slipped under it. The drawing-board is then laid into the frame, over the paper, which is thus caught and stretched between frame and drawing-board. The traverses are next put in, and the whole is laid away for the paper to dry, which it does in a few minutes, when it should be found perfectly and evenly stretched, so as to take quite heavy washes without serious cockling. The principal dangers are those of tearing the paper at the corners and the formation of welts also at the corners. The latter can be made to disappear entirely only when one has gained considerable skill. The former trouble (which makes the latter much worse) can be avoided by cutting out the corners of the paper before stretching, as is shown in the lower corner of Fig. 4. But the piece cut out must still leave margin enough to be caught between the frame and the board, otherwise the precaution will be worse than useless. The work must be done quickly. When dry, the paper should be as smooth and as taut as a drum-head.

Instead of the stirator, one may use the ordinary drawing-board, which should be quite level and very solidly made. This plan is preferable when much of the work is to be in lead-pencil or in pen and ink, more particularly for architectural drawings, in which the use of square and ruler is necessary. To stretch paper on the drawing-board, one must use prepared glue or very strong mucilage. The former is best. The sheet is laid, face up, on the board, having been cut to a size

which will allow an inch or two of bare margin all around. It is then sponged on both sides. Without regarding the undulations of the paper which will ensue, a heavy flat ruler must next be laid upon it, a short distance from one of the edges and parallel to the side of the drawing-board, as in Fig. 5. The border of paper which extends beyond this ruler will, next, be turned up, and the glue will be applied to it (Fig. 6) with a brush. This border is then turned down again and rubbed strongly with a bit of clean paper until it adheres firmly to the board.

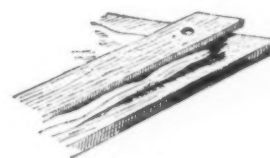


FIG. 5.

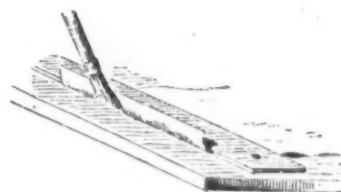


FIG. 6.

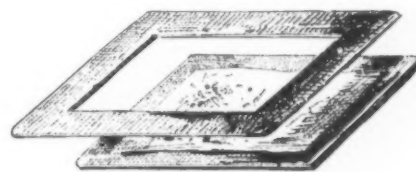


FIG. 7.

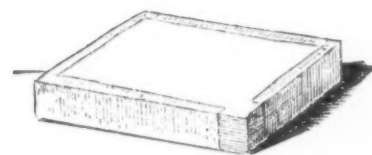


FIG. 8.



STUDIES OF UNIFORMS OF COLONIAL TIMES.

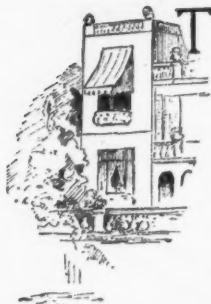
The opposite side is then to be treated in the same way; but before gluing it down it is stretched gently by pulling it, first in the middle, then at the two corners. The longer sides of the paper are fastened down last. When the finished drawing is removed, it is necessary to cut it inside the line of the glueing. It is difficult to remove the latter from the board, and after the latter has been used for several drawings, a little hillock of glue and paper forms all around. The board will then have to be scraped carefully—a long and tedious operation, to avoid which as long as possible the glueing is often done at the back of the board. This, however, involves the dangers of welts and tears at the corners, which must be treated as recommended in using the stirator. A stirator of zinc such as that shown in Fig. 7 is sometimes employed instead of a wooden one, the weight of the frame serving to hold the paper in place.

All of these ways of stretching paper require some mechanical skill, and are more or less troublesome and uncertain. Whenever possible, then, it is best to save time and temper by using a block, or paper mounted as canvas usually is. Paper blocks are now to be had wherever artist's materials are sold. They consist of a large number of sheets brought together under strong pressure and held by strips of paper or cloth glued along their edges. One corner is left free, and by inserting a pen-knife there and running it round the edges, the upper sheet with the finished drawing upon it may be separated from the rest. The blocks are sometimes in sketch-book form; which keeps the upper page clean.

Paper mounted on a stretcher has the advantage that it can be tightened at any time by means of the wedges at the back. It may also be of any size. Very large cartoons are almost invariably mounted in this way. Instead of paper, canvas specially primed for water-colors is sometimes employed. This, from its texture, is particularly adapted for working with opaque colors.

DRAWING FOR PHOTO-ENGRAVING.

XXII.—ARCHITECTURAL DRAWING AGAIN.



TO return to architectural drawings: had I seen Mr. Edwards' drawing of the staircase of the Cincinnati Art Museum, given in this magazine in March, before writing Chapter XX., that appeared in the same number, it would certainly have been included as an excellent example of a pen-and-ink adaptation of a photograph, made especially for magazine illustration, as distinguished from an architect's elevation or design. A photograph being kindly lent by the director of the museum, it was given to the artist, with instructions to make a drawing from it about the size of the matter upon this page. Keeping in view the fact that his sketch was to be reduced, it will be seen that he succeeded admirably. It was a difficult thing to do, the temptation being naturally to sacrifice detail and secure, at all hazards, the fine effects of light and shade in the photograph, especially where there were strong contrasts between the deepest darks and sharp, clear-cut lights; the former in the balcony and the latter in the sides of the pillars and on the edges of almost every projecting piece of bronze or marble. But we must bear in mind that he was not permitted to suggest freely the impression the whole would make on the eye of a painter, and was also prevented from omitting the inharmonious details and sharp corners that protruded themselves, so as to make an artistic symphony of light and shade. His task was quite different; the details were all to be clearly explained, the right-hand corner, the left-hand corner, and the lower and upper middle distances were all to go in. In fact, the drawing was to be, as nearly as possible, a substitute for the photograph. The artist, however, was not entirely handicapped; although details could not be left out, it was left to his discretion to "treat" them so as not to be all equally obtrusive. In one part a piece of metal work might be less carefully wrought out than its counterpart further back; in another place a shadow could be thrown over a piece of sculpture that would "put it down in tone" considerably. A careful scrutiny of the methods used to obtain this end will amply repay the study, for to-day very many of the illustrations in our magazines are made in the same manner. The writer of an article supplies photographs, which the editor passes on to different draughtsmen to make as faithful yet at the same time as artistic drawings of them as may be possible. Any student may obtain a photograph of an interior and practice in this way with all the assistance that is offered to the greatest illustrator in the country in a similar case; excepting, of course, the greatest of all assistance—namely, his own past experience.

ERNEST KNAUFFT.

NEW PUBLICATIONS.

ART AND BELLES-LETTRES.

EXCURSIONS IN ART AND LETTERS, by W. W. Story (Houghton, Mifflin & Co.). The title of this volume, so delightfully printed and bound that it is a pleasure to handle and open, indicates that the matter is somewhat graver than in earlier discussions upon things artistic by the same author. To those who take art seriously it will be no reproach that in dealing with such subjects as "Michelangelo," "Phidias and the Elgin Marbles," Mr. Story has treated his subjects in a stately and dignified way, and shown evidence of immense research in his study. "The Art of Casting in Plaster" is not a practical article for amateurs, but a learned essay upon a debated passage in Pliny, which has been held to imply a more ancient period for its use than Mr. Story is willing to endorse. "A Conversation with Marcus Aurelius" and "Macbeth" complete the group of five contained in this volume. By those who appreciate the carefully weighed opinions of an expert, set forth clearly and with much literary power, this book will be one of the most notable of the season. For a prize to art students it is worth remembering, since sober art criticism free alike from party shibboleths or sentimental eulogies is rare enough to gain the ear of those who are ready to listen.

SPAIN AND MOROCCO, by Henry T. Finch (Charles Scribner's Sons). "Is a tourist justified in writing a book on two vast countries after a flying visit of two months?" asks the author in his first lines. After reading this we should say in this instance most certainly he is; without prejudice, however, to the question itself, for in few books of this sort is the author courageous enough to omit his hotel, portmanteau, and personal incidents, as Mr. Finch has done here. It is really a very sober, artistic and delightful book, with no extraneous drivelling, no rhapsodies or poor jokes, but vivid, clever impressions of a wonderland as seen by an educated and observant critic.

NOTO, AN UNEXPLORED CORNER OF JAPAN, by Percival Lowell (Houghton, Mifflin & Co.). This book must certainly be the very last that could use such a title with veracity; for Japan bids fair to be as well known as Paris, and to hold no

inch sacred from the foot of the tourist historiographer. But as the author himself remarks, the unseen is not necessarily always worth seeing; and if a more didactic and ordinary style had been adopted, the book might have been as little exciting as its incidents. Told as it is, colloquially and with some humor, it is very readable. It is quite irritating to find modern customs in these unbeaten tracks of Japan even to a reader, and must somewhat spoil the pleasure of a traveller expecting to discover the land of Hokusai as that great artist saw it. Yet in spite of all, the delightful country inspires such good feelings in those who traverse it, that you long to have shared the journey, or—and the alternative is a pleasant one—to enjoy vicariously in such an easy style as this some of the charm that the most fascinating country in the world impresses upon its visitors and lovers.

FURTHER RECORDS OF FRANCES ANN KEMBLE (Henry Holt & Co.). Those who read the two former volumes of this delightful letter-writer need not be told how fascinating this book is. The pictures of old world-life it suggests and the sketches of famous people it contains make it more readable than a hundred novels. The love for the beautiful so charmingly expressed in one of the letters is apparent throughout the whole of the portly volume, and extracts are reluctantly foregone; because once started, one could not refrain from quoting page after page.

NATIONAL LIFE AND THOUGHT (Frederick A. Stokes Co.). This volume consists of a series of twenty-one lectures upon various modern nations, delivered by specialists, including such names as Sidney Whitman, Eirik Magnusson, and others. Among the subjects are Austria, Hungary, Russia, Italy—in fact, all the European nations excepting France and Great Britain, and some of the Eastern ones. It is a very valuable book, for in its readable pages there is an untold wealth of well-marshalled facts.

THE MODERN RÉGIME, by H. A. Taine, translated by John Durand. Vol. 1. (Henry Holt & Co.) That Taine writes with a clearly sustained force all his own is granted without question. In this book a singularly eventful period is depicted in as readable a way as Morley's "Dutch Republic" itself. But the chief value in the book is the analysis it undertakes of the whole question of the subject that forms its title. Pregnant and masterly in his observations, the author has boldly tackled perhaps the most important of all topics to modern thinkers, and in this, the last part of the "Origins of Contemporary France," touches deeply the problems that confront the sociologist to-day.

THE SOUL OF MAN, by Dr. Paul Carus (Chicago: The Open Court Pub. Co.). This exhaustive monograph on physiological and experimental psychology is much too important to attempt an analysis here; it must suffice to note the great interest it offers to a thoughtful reader. Certain chapters are so full of important questions connected with the very essence and life of the mind of man, whence spring all the arts, that, alien as it is to their practical application, a student might do worse than study its somewhat profound teachings.

RECENT FICTION.

GALLEGER, AND OTHER STORIES, by Richard Harding Davis (Charles Scribner's Sons). The initial number of this book is a new creation in fiction. Boys hitherto have rarely been selected as heroes, and yet more rarely drawn with a master touch. To appreciate the exquisite truth of this sketch, one must regard his subject with something of the same love that inspired its author. To those who find boyhood the one new constant wonder, the one touch of romance in this dreary world of prose, it is a surprise that so few have recognized the possibilities of stories that should represent neither prodigies of valor, whether treasure hunters or midshipmen, nor budding prigs and premature members of Young Men's Christian Associations, but the irresponsible, reckless, lovable, good-hearted boy. Mr. Davis is not, however, limited to this one subject. His study entitled "The Other Woman" displays rare command of his material and a power in treating an absolutely new situation in fiction that, if not genius, is singularly near it. The Van Bibber comedies are no less good, and within their covers there is more fresh handling of novel matter than in five hundred average novels. Indeed, it would be hard to name any recent work, that in such sober, scholarly style has achieved an equally brilliant effect. Even the magic influence of Rudyard Kipling on his devotees is not without an uneasy feeling, whether some amount of mere bravado, some courage of sheer vulgarity has not helped to produce the charm. Here no such doubt is possible, and if the experience of every reader is as delightful as of the critic in this instance, the reading world may be indeed congratulated on its new author, who has it in him to enchain audiences on both sides of the water with a powerful spell.

JUGGERNAUT, a veiled record, by George Cary Eggleston and Dolores Marbourg (Fords, Howard & Hulbert). As one of the characters in this tale remarks, Juggernaut, the great Hindoo idol, "never runs over the people who ride on it;" and this is the key to the story, which, powerful and masterly in its way, depicts two characters clear cut and life-like against a more or less sketchy background of supernumeraries. It is not a pleasant book, perhaps it is almost impossible in detail; but the corruption of political and financial life which gives its theme is handled in bold and trenchant fashion. The human interest in the record of the career of a moral suicide is well sustained, and as a healthy study of a morbid subject it deserves careful reading. It is realistic, but not in the sense of the word that has made it a synonym for hideous details of degrading and unpleasant facts of daily life.

JERRY, by Sarah Barnwell Elliott (New York: Henry Holt & Co.). Beyond the fact that somewhat lengthy quotations to the sections and chapters of this book are not accredited to their various authors, there is no word for it but praise. Told with dialect vigorous to a degree, it has much humor, much truth, and, despite a little superfluity of sensational incident, is a capitally written story. The inevitableness of the tragedy of "Jerry" would be depressing but that its note of pathos is also true. In the sentence, "What were all the world without some love on which to base his life?" is the text of the whole narrative.

A SAPPHO AT GREEN SPRINGS, by Bret Harte (Houghton, Mifflin & Co.). When Bret Harte is at his best or as near it as in this volume, there is only one thing to advise—that is, to obtain the book; honestly if possible, but, at all events, to obtain it, and enjoy the delight it offers. Praise is absolutely unnecessary; those who have not yet met "the author of White Violet," "Rose Mallory," or "Grace Nevill" have three new friends to add to "Cressy," "M'liss," "John Oakhurst," and the other immortals from this magic pen that has added so many to fiction.

THE TEMPTING OF PESCARA, by Count Ferdinand Meyer (W. S. Gottsberger & Co.). This is another of Mrs. Clara Bell's admirable translations and a charming tale of Italy in the days of King Francis. The pictures of the times are full of the vivid detail that marks the German school of historic romance, and the book is as readable as if it were merely a sketch of modern life, yet an excellent study of past times.

BLIND FATE, by Mrs. Alexander (Henry Holt & Co.). Those who delight in stories by the author of "The Wooing Ot" will find in this the pleasant, easy style of telling a story of modern life that is Mrs. Alexander's charm. It would be unfair to object to its colloquial style, for thousands of readers like such novels; and that premise granted, this is an excellent sample.

TREATMENT OF DESIGNS.

"A GREEN LANE" (COLOR PLATE NO. 1.)

To paint this study in water-colors, take a quarter sheet of Whatman's imperial medium rough paper, and soak it thoroughly. While waiting a few minutes for the paper to stretch to its full extent, arrange a sheet of thoroughly soaked blotting paper upon a drawing board. Then take the Whatman paper and place it over the blotting paper. Press the two together firmly with any clean paper or blotting paper. Be sure that this has no dust or dirt upon it, and see that there are no air bubbles underneath. When the paper is ready for use there should be no signs of moisture on its surface, and yet it should be damp enough to adhere without drawing pins. This preparation takes about five minutes to arrange and gives a delightful surface to work upon. If after working at it some time, the paper begins to dry, the same process should be repeated, but in a moderately warm room it will keep sufficiently moist four or five hours. The student will find that all the drawing can be done with the brush. A red sable with a fine point should be procured, and if it is of a fairly large size, the whole of the study can be painted with the one brush. Start the drawing with the buildings, using a gray made of cobalt blue and light red; then put in the principal trees and rocks. The smaller branches should not be drawn now, but dropped into the washes of color later on; this will help in giving an effect of atmosphere. Before painting the broad washes on the building, draw in any detail that is wanted, such as the tiling, and leave it time to dry partly into the paper. For the colors in the roofs, use rose madder, black, cobalt blue and a very little Indian yellow. For the sides of the building, leave out the rose madder and add a little sepia. The colors to use in the foliage are Antwerp blue, pale cadmium, or Aurora yellow, rose madder, yellow ochre and black. The three latter colors are used in the more distant trees and in the softer grays. The treatment of the foliage is very important. The trees must be kept flat and the outlines not too hard; it is advisable to paint these trees before the paper becomes too dry. The path is painted with light red, yellow ochre and black, and the rocks with cobalt blue, crimson lake, black and yellow ochre. The most difficult part to copy is the grass. The colors used in it are Aurora yellow, Antwerp blue, emerald green, black and a little rose madder; they must be mixed with judgment. The first of the colors being much more pronounced in the sunlight, a full brush should be used and plenty of color. The shadows from the trees and buildings should be put on after the first wash is partly dry. Keep the wash as flat as possible. The colors used in the trunks of the trees are burnt Sienna, black, cobalt blue and light red. Pure cobalt blue should be used for the sky, using, however, for the delicate shadows on the clouds cobalt blue, light red and yellow ochre. The pure white paper should be left for the light on the clouds.

This study is also good to copy in oil colors. This will need a few changes to be made in the color scheme. Silver white should be used more or less with all the colors. Madder lake should be substituted for rose madder and Vandyck brown for sepia. A single primed canvas should be mounted on a stretcher of the size of the drawing. Medium sized bristle brushes should be used, with plenty of color. If a medium is required, a little linseed oil, turpentine, with a few drops of siccatif of corral, will be found satisfactory.

R. H. N.

CORYDALIS. (COLOR PLATE NO. 2.)

THE greens in this study of corydalis, trillium and saxifrage are made with gamboge and Antwerp blue, strengthened and warmed in the darker places with burnt Sienna. The corydalis is painted with carmine, and gamboge for the yellow tips. The saxifrage is expressed by the white paper itself, slightly washed with yellow ochre in varying degrees of strength. The trillium is also left white, but shaded with a gray made of cobalt, light red and gamboge. The crimson centres are put in with lake, and the stamens laid on in Naples yellow. The dark leaves about them are sepia and lake. The jar is painted with yellow ochre, sepia and burnt Sienna. The high light is left in the white paper. The foreground requires yellow ochre and burnt Sienna. The shadow is obtained with burnt Sienna and sepia. The grays used in this picture are made with cobalt, light red and gamboge, with the cobalt predominating sometimes and the gamboge at others, as gray or greenish gray is needed. Besides the grays there should be a slight wash of yellow ochre over most of the background, as indicated in the color plate.

RIBBON PLATES. (COLOR PLATE NO. 3.)

THE following is a description of the treatment of three more of the set of floral designs for plates of the Ribbon series reproduced in gold and colors with this number. Full-sized outlines of the two given in miniature will be found in the Black and White Supplement, No. 924.

Pansies (No. 4).—The purple flowers are to be painted with carmine, dark blue, deep violet of gold, deep red brown and a touch of black for the very darkest shades. For the yellow flowers, mix yellow, orange yellow and yellow ochre; add to these deep red brown and violet of iron, for the brown splashes. The leaves and stems require brown green, grass green and dark green. Outline the whole with violet of iron. The Ribbons are to be painted with carmine and dark blue, outlined with deep violet of gold.

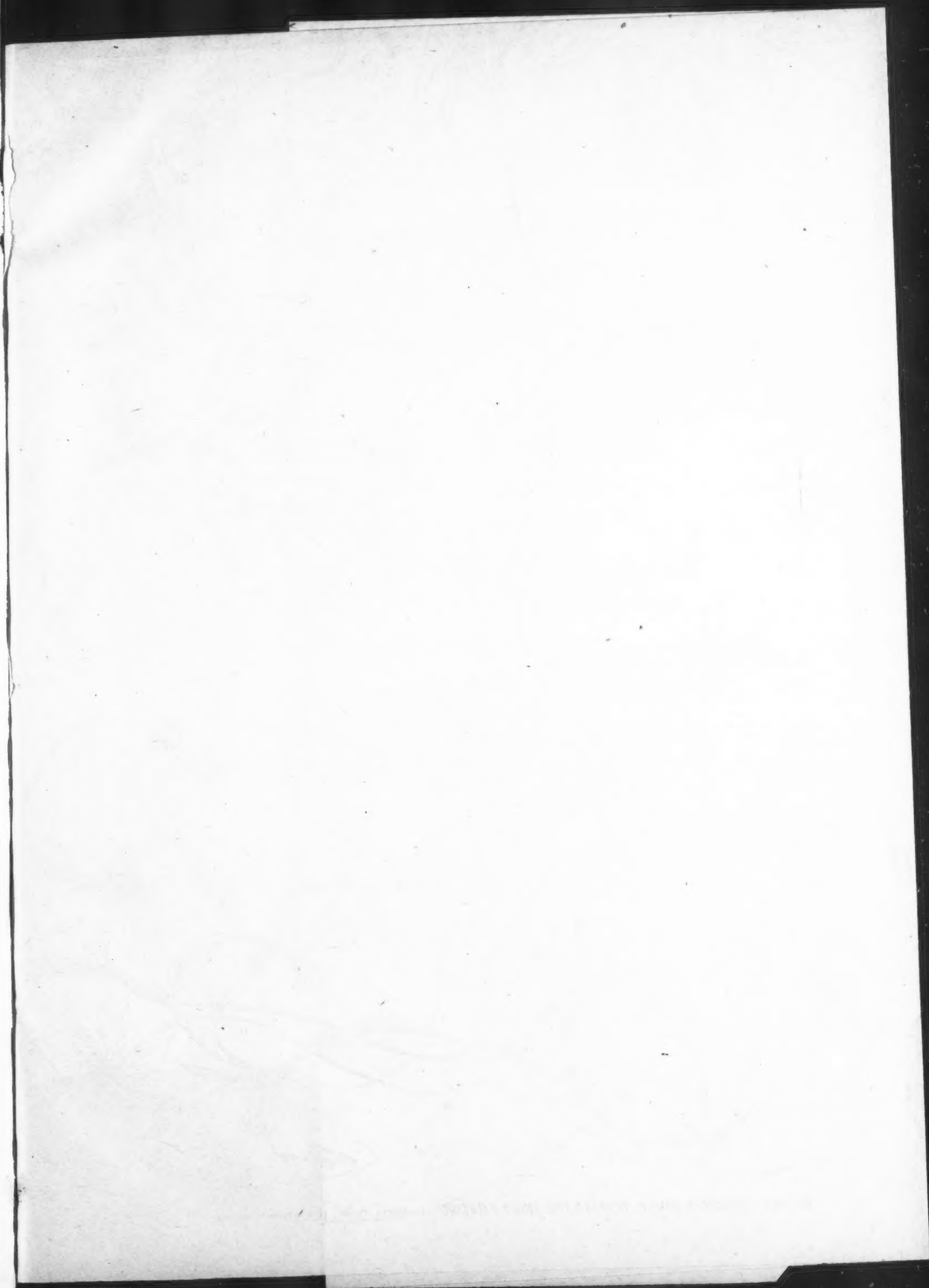
Carnations (No. 5).—The flowers can be copied in mixing yellow, silver yellow, yellow ochre, carnation No. 1, deep red brown, and a very little of brown No. 3. The shadows upon the yellow should be put in with dark green No. 7. For the leaves take mixing yellow, chrome water green and dark green No. 7. For the ribbons, carmelite will suffice. Outline the whole with deep red brown.

Maurandia (No. 6).—For the blossoms use carmine No. 1 with dark blue, silver yellow, dark green No. 7 and yellow ochre. The leaves require mixing yellow with apple green, yellow ochre, grass green, dark blue and dark green No. 7. For the ribbons use ruby purple.

SIX FRUIT BOWLS.

(1) **The Nasturtium.**—Tint the blossoms with orange yellow; shade with jonquil yellow and grass green. Outline and vein the flowers with capucine red, the leaves and stems with brown green. Paint the upper sides of the leaves with grass green, leaving the veins lighter than the body of the leaf. Tint the leaves, that turn their under side, apple green; vein and shade with sepia. Paint the stems also with apple green, shade them with yellow brown and mixing yellow.

(2) **The Yellow Poppy.**—This is really a species of buttercup. Paint the blossoms jonquil yellow, shade them with orange yellow and a little grass green mixed. For the centres use orange yellow shaded with yellow brown. The seed pod is a silvery bluish green shaded with yellow brown. The foliage takes apple green and mixing yellow, shaded with grass and yellow greens.





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Supplement to The Art Amateur.

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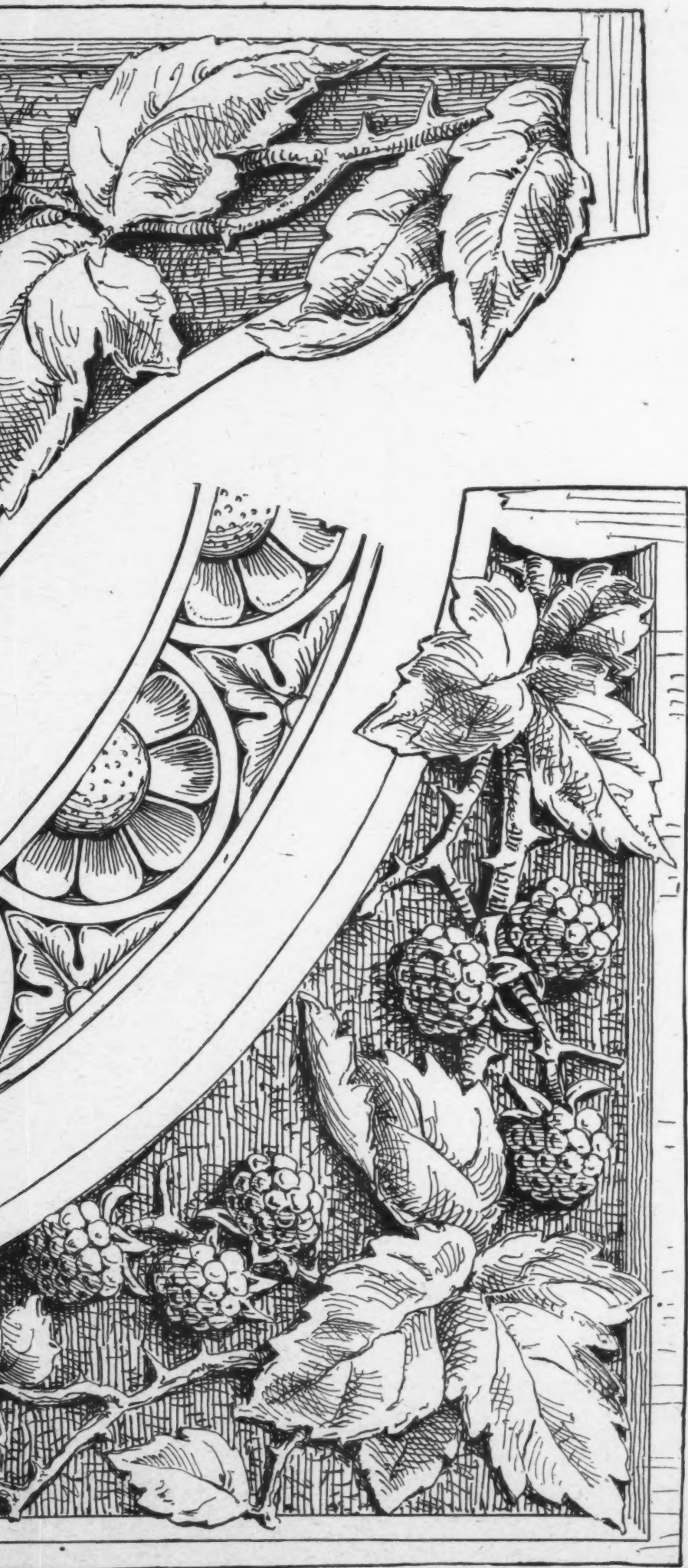
NO. 922.—DESIGN FOR TAPESTRY PAINTING. AFTER WATTEAU. (For treatment see page 17.)

to The Art Amateur.

Vol. 25. No. 1. June, 1891.



NO. 923.—TWO SPANDREL DESIGNS AND CARVED MOULDING.



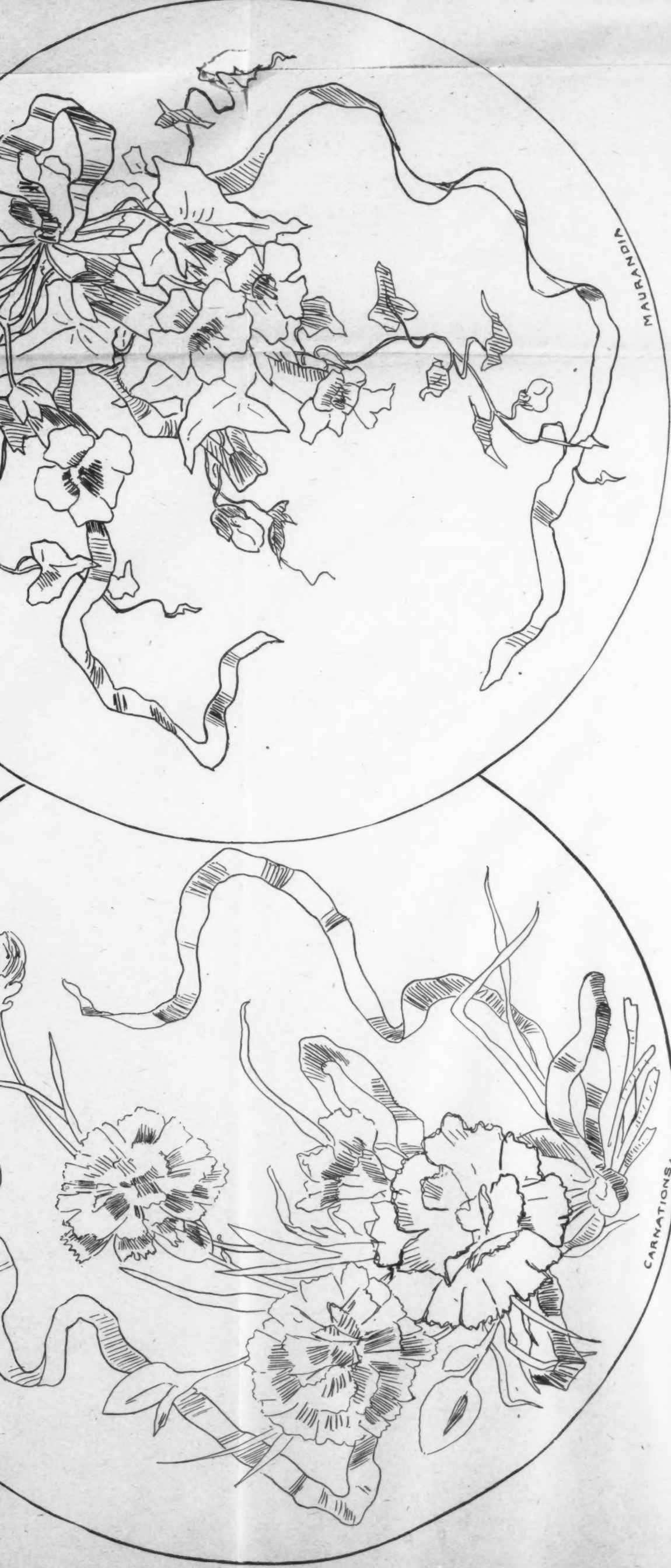
CARVED MOULDING IN CARVED WOOD. By C. M. JENCKES.

Supplement to The Art Amateur.

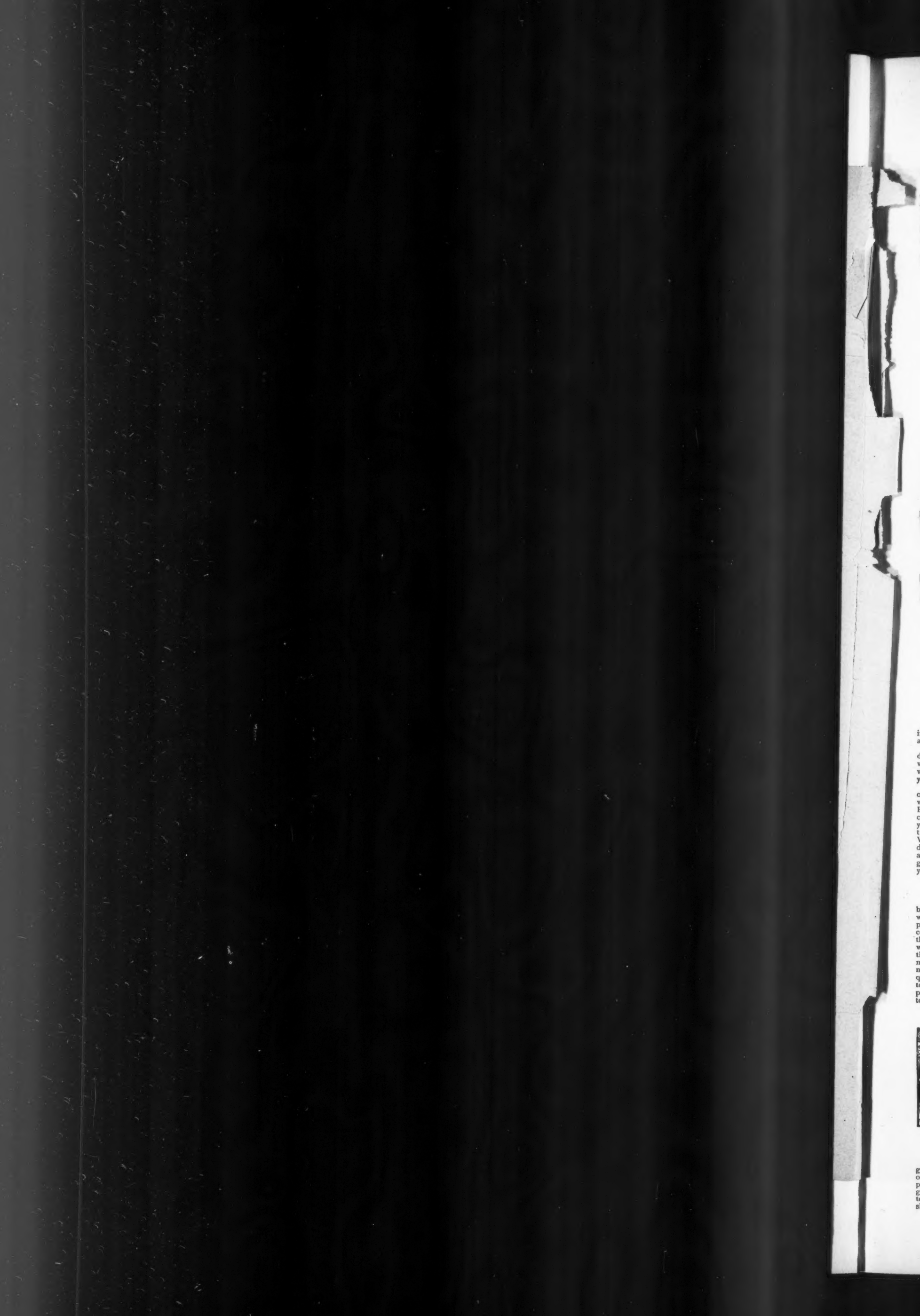
Vol. 25. No. 1. June, 1891.

MONTAGUE MARKS, PUBLISHER, 23 UNION SQUARE, NEW YORK.





NO. 924.—FULL SIZED OUTLINES OF COLOR PLATE MINIATURES. (For treatment see page 20.)



(3) *The Sweet Pea*.—Outline the stems and leaves and draw the tendrils with brown green. Tint the leaves and stems with apple green; shade them with yellow brown and yellow ochre. Tint the outer petals of the blossoms with carmine; vein them with a darker tint of the same color. Put on the next inner petals a little more lavender tint of pink, such as carmine and Victoria blue produce; leave the innermost petal white, shading it with carmine and green mixed.

(4) *Coreopsis*.—Tint the blossoms with jonquil yellow. Outline them with orange yellow and shade with green and orange yellow mixed. Paint the darker part of the centres red brown, touch-

The frontal must, of course, be framed in the ordinary way, backed with fine cotton backing or stretched over an evenly but loosely woven linen, which would be preferable, as giving it more stability. The first thing to be done is to outline the whole design with fine Japanese gold sewn down with Maltese silk of the same tone; or the effect might be tried of sewing it with white floss silk so as to give the gold as faint a tint as possible while preserving its brightness. It is, of course, necessary that pure white, and not cream, be used for the ground of the frontal.

The colors to be used in working out the scheme should now be selected and placed loosely on the ground. Very delicate

provide for the frontal hanging by that and not by the silk, unless the cloth is made up onto a linen cover made exactly to fit over the altar, which is sometimes done. It is, however, much easier to keep safely if made merely to hang in front of the table, and a linen bag or envelope into which it will slip, and with a flap to button over, should be made at the same time as the frontal to keep it from injury. The super-frontal is often made attached to the cover of the table, which may be either of silk or of white cloth. If it is preferred to have the super-frontal separate it should be furnished with strong hooks to fasten into eyes sewn onto the cloth which covers the altar. The fringe, which may be half the width of that on the frontal, or the same width, must be laid on the silk, not at the edge, and in marking the design for the lettering, allowance must be made for this and the centre line struck from whatever depth has been planned for the fringe.

EMBROIDERED PANEL.

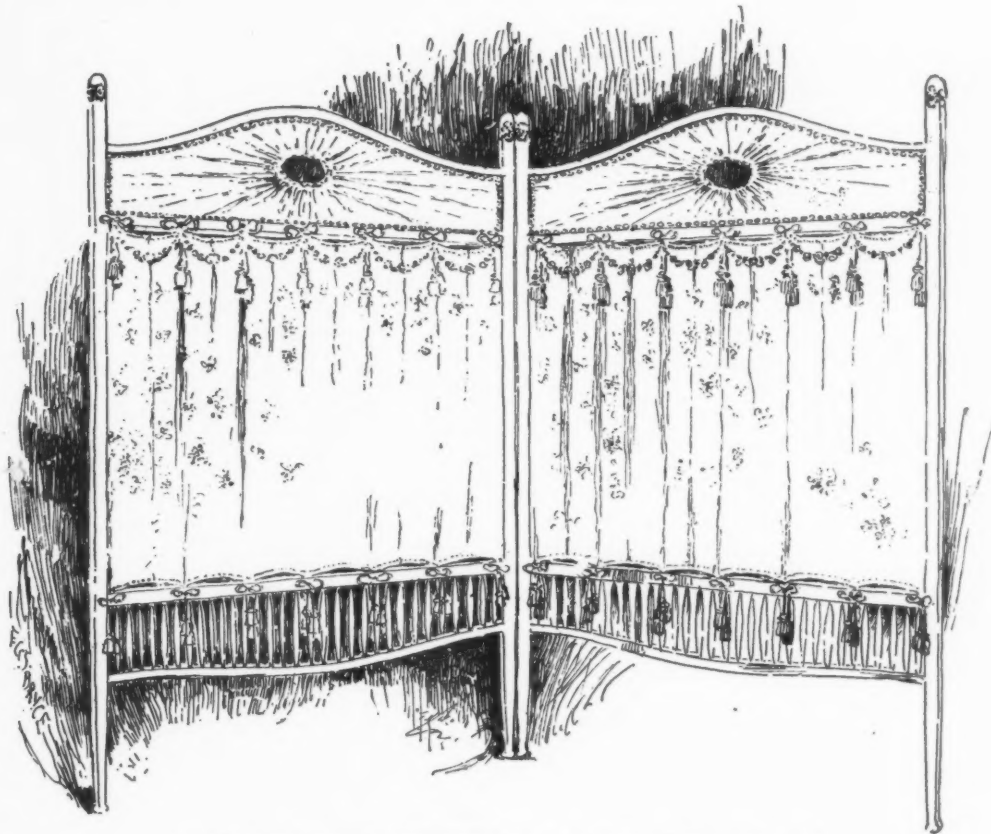
THE design, No. 917, is intended to be worked upon cloth or Utrecht velvet. The broad outlines of the pattern should be all put in with a good bold stem or rope stitch, making some of the lines much heavier than others, as they are shown in the drawing. The cup or calyx of the flowers should be semi-solid, letting the stitches follow the outlines, but leaving the ground to show between them. The inner edge of the petals may be outlined only, but the outer ones must have long and short stitches, not too close together, but sufficiently so to make a firm and distinctive edge. Satin stitch or French knots in a close mass must be used for the stamen-like ornaments coming from the centre of the flower. The large leaves should have bold detached darning stitches following the lines of the centre vein and edges. This design is so purely conventional that the choice of coloring may be quite arbitrary. Good shades of browns and golds, with pomegranate flower reds, or greens and subdued reds on a neutral ground might be used; and, if desired, gold thread could be employed effectively for the flowers, either as outlines beyond the worked edge or carried along all the stalks and round the calyx as well. This design would work equally well on Roman satin or tapestry silk, or in three or four shades of terra cotta on a pale neutral ground, or in china blues, with gold introduced.

Yet another treatment would be to work the leaves solidly in laid silk work and the flowers in half outline, that is to say, with a close edge of long and short stitch with a semi-solid calyx. In this case a little relief might be given by toning the layings of silk to lighter shades toward the extremities of the leaves, and using darker tones for the under leaves; but the relief must not be too strong, so as to disturb the restful feeling of the design.

CORRESPONDENCE.

THE BARBERINI VASE.

AMATEUR, Baltimore.—If you have indeed "in a good state of preservation, one of the first fifty copies of Wedgwood's reproduction of the Barberini or Portland vase," you have a treasure, which we think that any of the leading art museums in the country would be glad to possess. It would certainly sell for a very high price in England. Hitherto only three of the fifty copies have been known, and neither is credited to an American



A TWO-FOLD SCREEN (SEE REPLY TO E. R., NEW JERSEY, PAGE 22.)

ing the light spots with orange yellow. For the stems, leaves, and buds, take mixing yellow, apple grass and brown greens.

(5) *The Plumbago*.—For the flowers and buds put on a light delicate tint of carmine and Victoria blue. Shade and outline with a darker tint of the same, or use "lilas fusible" in the same way. Wash the leaves and stems with apple green and silver yellow mixed. Shade with yellow brown and grass green.

(6) *Pansies*.—The blossom hanging over is lavender on the outside, Victoria blue and carmine or "lilas fusible," and is shaded with violet of iron. Outline the lighter blossom with purple. Paint the shadows on the white part with a greenish gray made of carmine and green No. 7. Paint the very centre spot jonquil yellow; pencil the dark markings with violet of iron. Wash the two upper petals of the darker pansy lightly with Victoria blue. When dry tint with enough carmine to have the red tint predominate; shade with violet of iron. Paint the lighter petals and the centre with jonquil yellow, shade with yellow brown and green. Tint the leaves and stems with apple green and mixing yellow; shade with grass green and yellow brown.

EMBROIDERED ALTAR HANGING.

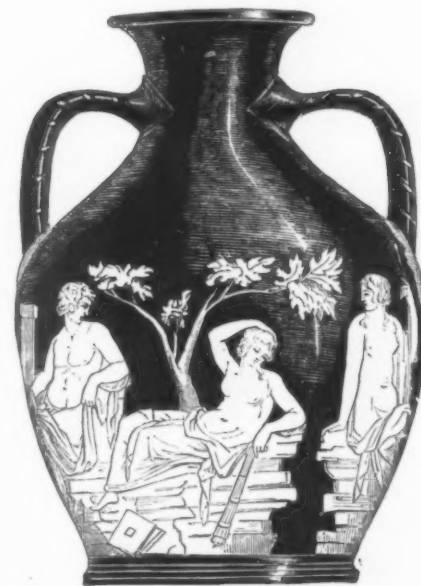
THE design, No. 919, for an altar front was suggested by the beautiful crystals of frost upon the pavement; and in working it out no more suitable idea could be found than to reproduce as far as possible the fairy-like beauty and delicacy of coloring which frost crystals take when the sun is playing upon them, showing, amid their sparkling white, faint prismatic hues which give variety and richness without destroying the purity of the whole. With this idea silver would be the most appropriate metal to use; but its fatal habit of tarnishing, even under the most favorable circumstances, obliges us to leave it out of the question, as church needlework is, more than any other, exposed to the ill effects of damp. The use of very fine gold will probably produce almost an equally beautiful effect, and it may be trusted to last better. The silk for the ground-work may, however, if

tones of pink, pale green and blue should be selected, not more than two or at most three of each, the yellow being supplied probably sufficiently by the gold of the outline. A good deal of the centre of the scroll forms should be filled in with white floss silk, and the colors used by working them in with the white always toward the edges of the design. The effect to be sought for is to produce the general appearance of white and gold upon the white ground of the frontal; but the introduction of the colored silks at the edges of the sprays will give just the scintillating appearance of frost patterns in sunlight if carefully carried out. Toward the centre of the frontal the design may be emphasized a little by the use of somewhat stronger coloring, but the whole must be kept as delicate as possible, while, if the work seems to require it, little touches of gold here and there, or even of strong color, should be added over the white floss, remembering that an altar cloth will be most generally seen from a distance, and it requires, therefore, a little stronger coloring than if intended only to be seen at close quarters.

In working out the design for the frontal it must always be remembered that the fringe at the bottom must be laid on the silk and not below it, and that the super-frontal will overhang the top to the depth of eight inches; the centre of the space to be worked on, therefore, must be taken from a line four inches from the bottom and eight inches from the top of the material, which is to measure three feet in all when made up. The fringe should be made of white floss—not twisted silk—well intersected with fine gold thread, and the heading be a thick cord of white silk and gold, both rich in quality and plentiful in quantity.

The ground of the super-frontal should be of a plain very thick corded white silk. The letters must be of raised gold worked on firm linen first and then cut out and transferred onto the white silk. Brick-stitch, or even thick basket-stitch will look the best, and after the letters are transferred to the super-frontal an outline of dark chenille almost a maroon will set them off well. The small designs between the words must be worked in the same manner as the frontal itself, but with much stronger coloring. An alternative, and also a newer method of working the super-frontal, would be to use the same tones of silk as on the frontal, but a little stronger in hue, and using a much thicker gold for the outline. The letters should introduce all the colors used for the frost design, letting them blend insensibly into the white floss. It is very difficult to give precise directions for the coloring, as it can only be worked out by actual experiment; but the general idea can be obtained by placing the silks loosely on the ground and mixing them there in about the proportions which look best to the eye. Good effect may be produced by threading two different silks at once through the needle.

When the embroidery is finished and pasted, so as to keep all the ends firm, the frontal must be made up on strong Holland or white linen, and if desired lined at the back with fine twilled lining such as is sometimes used for curtains. The linen must be allowed to show for the space of an inch along the top so as to



THE BARBERINI VASE.

owner. The original is more familiar than many of the antique specimens from the marvellously exact copies made by Wedgwood. These were reproduced in two layers of vitrified paste, one white and the other of the darkest blue. The first fifty owe their singular sharpness of detail to being recut by a lapidary after they left the mould. The original vase was shattered to fragments by an insane visitor to the British Museum; but it has been repaired with great skill, and is still exhibited, and prized as the most perfect ancient example of cameo glass that has been preserved to us.

This exquisite production was originally, and is still, known as "the Barberini Vase," from its having been, for more than two centuries, the principal ornament of the palace of the Barberini family. It was purchased of Sir William Hamilton by the Duchess of Portland, since when it is also known as "the Portland Vase." It formed the gem of the Portland Museum, which was sold by auction, April 24th, 1786, at Privy Gardens, Whitehall; and, in a preserved copy of the catalogue, we find the following note, made at the time of the sale:

"The most celebrated antique vase, or sepulchral urn from the Barberini Cabinet at Rome. It is the identical urn which contained the ashes of the Roman Emperor Alexander Severus, and his mother Mamma; which was deposited in the earth about the year 235 after Christ. It was dug up by order of Pope Barberini, named Urban VIII., between the years 1623 and 1644. The materials of which it is composed imitate an onyx; the ground is a rich, transparent, dark amethystine color, and the snowy figures that adorn it are in bas-relief, of a workmanship above all



DECORATION OF THE BARBERINI VASE.

great richness is desired, and expense is no object, be chosen from one of the beautiful brocades now to be obtained, which are a reproduction of the antique Genoese fabrics and have threads of gold interwoven with them. Failing this, a brocade with a pattern of bright-looking white silk threads will give a sense of shimmer which will be very effective when embroidered.

encomium, and such as cannot but excite in us the highest idea of ancient art. It is $9\frac{3}{4}$ inches high and $21\frac{1}{4}$ inches in circumference.

The first information we have respecting this vase is, that it was found, about the middle of the sixteenth century, enclosed in a marble sarcophagus, within a sepulchral chamber, under the mount called the Monte del Grano, about two miles and a half from Rome, on the road leading to Frascati. This sepulchral chamber appears to have been the tomb of the Emperor Alexander Severus and of his mother Julia Mamae; and the vase was, probably, a cinerary urn belonging to the sepulchre.

A QUEEN ANNE SUMMER HOUSE.

E. H., Providence.—The sketch of a Queen Anne summer house that is given here will probably not only meet the purpose you have in view, but be of use to others in like predicament. The window in it is arranged to give a view over the scenery beyond; but in the sketch the shadows of the trees hardly suggest this outlook. As you will see by the design, it is intended for a brick edifice at the angle of a brick wall; but piers of con-

crete, or even of wood, might be substituted. The square cupola of the roof is very pleasant in line, and should not be hard to reproduce, with shingles, if red tiles are not available. The seat, a very important feature, is simply planned, but of good proportions. The floor, raised by two steps, might be of concrete, tiles, or wood, but the latter is apt to retain the damp even when thoroughly painted. Owing to the situation of the place for which this was designed, there is no window over the seat, but an oval or circular one in such a position would be an improvement. Curtains to draw over the archways would also be advantageous, as in certain winds it might be, perhaps, more pleasant to open the windows and screen the draught from one of the unprotected sides. It is not possible to add an estimate, as the price of labor and materials vary so greatly. Any fixed sum would be therefore misleading and leave a false impression.

CHINA PAINTING QUERIES.

SUBSCRIBER.—To prepare the paste for raised gold outlines and veining, mix the powder thoroughly with fat oil and spirits of turpentine, or with tar oil and spirits of tar. Make the paste stiff enough to prevent it from spreading. Take a fine outlining brush, dip it in whichever spirit you are using before picking up the paste or whenever it gets clogged. If the impasting is not high enough to please you, go over it again when dry. After firing, apply the gold according to the directions frequently given here, being careful to thoroughly cover the paste with the metal, then fire again and afterward burnish. The outlining with paste can be done before the first color painting is fired, provided the colors are quite dry.

A. M. L., San Francisco.—A fine Venetian red can be obtained with deep red brown properly applied; no stippling is necessary. Paint it on moderately strong, so that it flows evenly from the brush; mix it with a little flux, turpentine and tinting oil, when thoroughly dry; repeat the coat, then retouch it if necessary when it has dried again wherever the color is not opaque. Be sure to fire it hard enough to glaze the color. Purple No. 2 treated in the same manner or ruby purple will give a lovely crimson shade; but the red brown is more effective. Be sure that the tint is smooth and even; for if loaded too much in parts, it will blister.

SUBSCRIBER, New York.—The "Duck and Ducklings" (color plate No. 2, March, 1891) may easily be adapted to mineral colors. For the drawing, reference should be made to the directions for the treatment in oil and water colors, printed in the same issue. India ink should be used, but very delicately; for although it fires out, it deceives one while working, if it is at all heavy. First prepare one little pool of pure brown green, and another of brown green and violet of iron; the proportions of the second being suited to the warmer tint in the distance. With these tint in the shadows belonging to the distance, and coming forward somewhat on the water. A brush moistened in turpentine may now be used to indicate the forms of the light leaves and stems by taking the tinting wholly or partially out of

L. N., Chattanooga.—For painting the "Kittens" by Bertha Maguire in mineral colors upon china, you will need ivory black, dark brown No. 4, dark brown, chestnut brown, yellow ochre and mixing yellow; carnation No. 1 for the inside of the ears. Also a gray made by mixing silver yellow and black, with a touch of deep blue green added where the gray is some-

what blue in tone. This mixture will answer the purpose better than neutral gray, although that color can be substituted if desired. It is best to begin by laying a foundation tint in the prevailing bright light undertone, so that it may glow through after shading. A little enamel white might be used with advantage on the brilliant white lights.

A NEW SUBSCRIBER.—You will find an abundance of motives for decorating an after-dinner cup and saucer in gold and color, or in gold only, on page 136 in the April number of this magazine. Any one of the many designs on that particular sheet can be adapted for the purpose. Many designs, both colored and plain, suitable for bread-and-butter plates or cake plates, are constantly appearing in The Art Amateur. The one on page 93 in the October number you refer to is very good. There is a simple plate in the March, 1890, number, and since that date many charming colored studies for plates have been given; notably those in December, 1890, and in January and March, 1891.

D. A. L., Weedsport, N. Y.—If you use the best quality of Roman gold it cannot fail to be successful when properly put on and sufficiently fired. Sometimes, even after a strong firing, the gold looks light and poor before burnishing; but directly the glass burnisher is applied it assumes the desired depth and brilliancy. Study the article on the subject of gold painting on china by Emma Haywood, given in the April number; follow implicitly the directions given, and you may rely upon good results.

ROYAL WORCESTER.—If you wish a perfect imitation of Royal Worcester ware, you must use matt colors throughout your painting. Many decorators get pretty effects by painting with Lacroix colors over a previously fired Worcester ground, but of course the decoration in such cases is semi-glazed.

E. F. C., South Bend, Ind.—Fat oil and turpentine or tar oil and spirits of tar are the proper medium for mixing with the paste for raised gold. If they do not answer, it is the fault of the mixing or the working. No flux is needed with tube relief enamel. Follow the directions given in the April number for putting on gold, and you will succeed. Possibly you took the deep blue green from a tube that had become dry from age, in which case the color needed the addition of a little fat oil and turpentine well ground into it. No flux is required unless you are tinting, in which case a small quantity is desirable, as it assists the glazing and evenness of the tint. Certainly, if you wish a lustreless finish, you must paint throughout with gouache colors.

L. H., Hagerstown.—We should say your pieces were underfired, probably one side of the kiln was hotter than the other, or the china in one case a little more absorbent, so that the gold just adhered. A great deal of gold is wasted through underfiring, since only a portion of it adheres and the rest rubs off in burnishing. Are you sure that the brush was not damp that you used to apply the liquid bright gold? This will cause it to come out dark after firing. The gold assumes a violet hue if too much essence for thinning is used. In any case, we should advise another wash of gold before refiring.

M. A. G., Garrison, N. Y.—We should certainly recommend Lacroix colors to begin with; and in any case they are by far the most serviceable for decorating articles for table use. A good useful selection for painting floral subjects is as follows: Ultramarine blue, brown No. 4 or 17, deep red brown, neutral gray, silver yellow, yellow for mixing, yellow ochre, purple No. 2, carnation No. 1, ivory black, brown green, dark green No. 7, apple green, deep blue green, moss green J, violet of iron, deep violet of gold, light violet of gold. If you contemplate any flat tinting, you will need a tube of flux, not otherwise; also a bottle of Cooley's tinting oil. Use only spirits of turpentine or spirits of lavender for thinning the colors when too thick; no oil is required except for tinting. This palette is of course not arbi-

trary; all artists have their favorite colors, but a flower of any given color might be painted with this selection.

C. E. M., Deposit, N. Y.—Since you failed to carry out the treatment for the poppy jar given in the February number, here is an alternative method: Omit the flux altogether. Use a thin wash of Capucine red for the light parts, shade the half tones by repeating the same color when the first wash is dry, then accentuate and strengthen with deep red brown. The Worcester tint must be fired before painting over it. These colors are more certain in the firing than carnation.

OIL AND WATER-COLOR QUERIES.

SUBSCRIBER.—(1) If the principal object in a picture is placed exactly in the centre, it produces a stiff, conventional effect. (2) There are no other colors that will give the same effect as lemon yellow and scarlet vermilion. Chrome yellow, or king's yellow will produce something like the first; and either of these yellows, with vermilion or Chinese vermilion, will produce something like the second. (3) You are right in supposing that one has "to depend on memory in painting moonlight scenes from nature." It has been done by electric light, and even gas-light, but not without the aid of memory. Evening effects under artificial light are sometimes imitated by having the daylight practically excluded from them, while the artist and his easel are outside, by an opening that does not admit direct light. (4) Half-primed canvas has a thin general tint, favoring the tone of the picture to be painted on it. (5) "Prima painting" would imply the first laying in of values. (6) Impast refers to laying on heavy color, such as the strong lights in sky effects; a palette knife is often employed for it. (7) Absorbent canvas is that which is prepared, with distemper usually, so as to absorb oil quickly and hasten drying. (8) If you use the tube moist water-colors you will be able to get the darkest shades of the green draperies without repeating washes.

W. H. E., San Francisco.—For painting a beach such as you describe, with reddish brown cliffs and low-toned yellow shore, we think you might set your palette with raw umber, raw Sienna, burnt Sienna, yellow ochre, ivory black, cobalt blue, rose madder and white. Yellow ochre and white modified with black and shaded with raw umber and cobalt blue mixed with just enough white to give the color body will be found a good palette for a low-toned sandy beach. For sunlight effects, a judicious addition of pale lemon yellow and rose madder, with shadows of a somewhat purplish hue, would be helpful.

F. B., Troy, N. Y.—By gas or candle-light, orange and red become warmer; reds look more scarlet, as they borrow some of the yellow light; crimson looks brighter than by day; sky blue acquires a green tint; dark blue, by absorbing the light, looks almost black; and there is often a difficulty in distinguishing between blue and green; purple becomes redder if it inclines to red, and darker if to blue. Blue, to look well by gas or candle-light, should be of a light tone.

PEN-AND-INK DRAWINGS.

A. F. B., Philadelphia.—Any photograph that you wish to translate into a pen-and-ink drawing for direct reproduction must be in the form of a silver print ready for outlining. This must be done with waterproof ink, otherwise the outlines will run during the after-process of bleaching. Higgins's waterproof ink is trustworthy, and can easily be obtained. Bleach the photograph, after you have finished your drawing, with a weak solution of corrosive sublimate; do not forget that this chemical is a most deadly poison. After the photograph has been soaked a short time in this solution, only the pen-and-ink work will remain. Then wash the drawing in clear water, and put in the shading from a duplicate photograph. Almost any photo-engraving or electrotyping company would supply you photographs to order, or make suitable prints from your own negatives, and afterward bleach the prints for you.

J. S., Ontario.—There are other advantages connected with photographs upon wood for engraving besides mere exactitude. If the artist draws on the block itself, the engraver destroys the original as he works; if, however, the design be photographed, he can keep a duplicate at hand and compare the work as it progresses. Whether the art is doomed, or will survive the rivalry of the various processes, cannot be said; but if appearances are to be trusted it is likely to become an extinct craft, and survive only in the very highest branches of the art.

W. H. R., Washington, D. C.—The size of the brush for pen drawing must depend on the work to be done. A good camel's-hair brush will answer the purpose. The Chinese white must be thinned sufficiently to flow evenly from the pen, it should be thoroughly mixed with the water added to thin it, until quite smooth. Higgins's waterproof ink is excellent, and will not run into the Chinese white as non-waterproof ink is liable to do.

A TWO-FOLD SCREEN.

E. S., New Jersey.—This screen we illustrate in compliance with your request should be made to show but little of the frame, which may be merely white wood or one of the more expensive kinds. White wood, of course, may be finished like cherry or mahogany, or enamelled, or stained and polished in some soft greenish or golden tone of color. The silk or other material is pleated loosely and attached to the frame by cords, the loose ends of which hang in knots and festoons of puff-balls and spindles. The top is to be made with material stretched all around and gathered at the centre about an opening for the hand. The spindles below and the whole piece may be made as rich as one's purse will allow, but a modest embellishment may be attained by driving in a few rich nails in the heads of the standards.

SUNDRY QUERIES ANSWERED.

W. H. R., Washington.—We know of no book giving the proper pronunciation of artists' names past and present.

SUBSCRIBER, New Brighton, Pa.—For painting upon window glass it is not necessary to add flux; the colors are sufficiently fluxed to melt at the exact heat at which the glass begins to fuse on the surface. Opal glass, however, of which lamp-shades and vases are made, will melt at a lower heat, therefore some colors need a very little flux added to them to bring out their full brilliancy. It should be borne in mind that special fluxes are made for each color requiring their addition, and that some colors, such as yellow and orange stain, are never fluxed. There is a hand book on transparent glass painting (Winsor & Newton).

H. & K., Mount Ayr, Iowa. The technique of great artists varies from the smooth finish of the Dutch genre painters to the impasto of a Claude Monet. Whistler said that a picture is finished when all means used to bring about the end have disappeared; other artists go to the opposite extreme, and make the paint itself as noticeable as the picture. There is, therefore, no fixed rule; but smoothness, except in the case of highly elaborate work, is a sign of weakness, as a general rule, and imparts a tame, mechanical look to even good work except in rare cases.

